

CHRISTI GRABLEGUNG

ORATORIUM

Klopstocks Messias

mitin Musik gesetzt

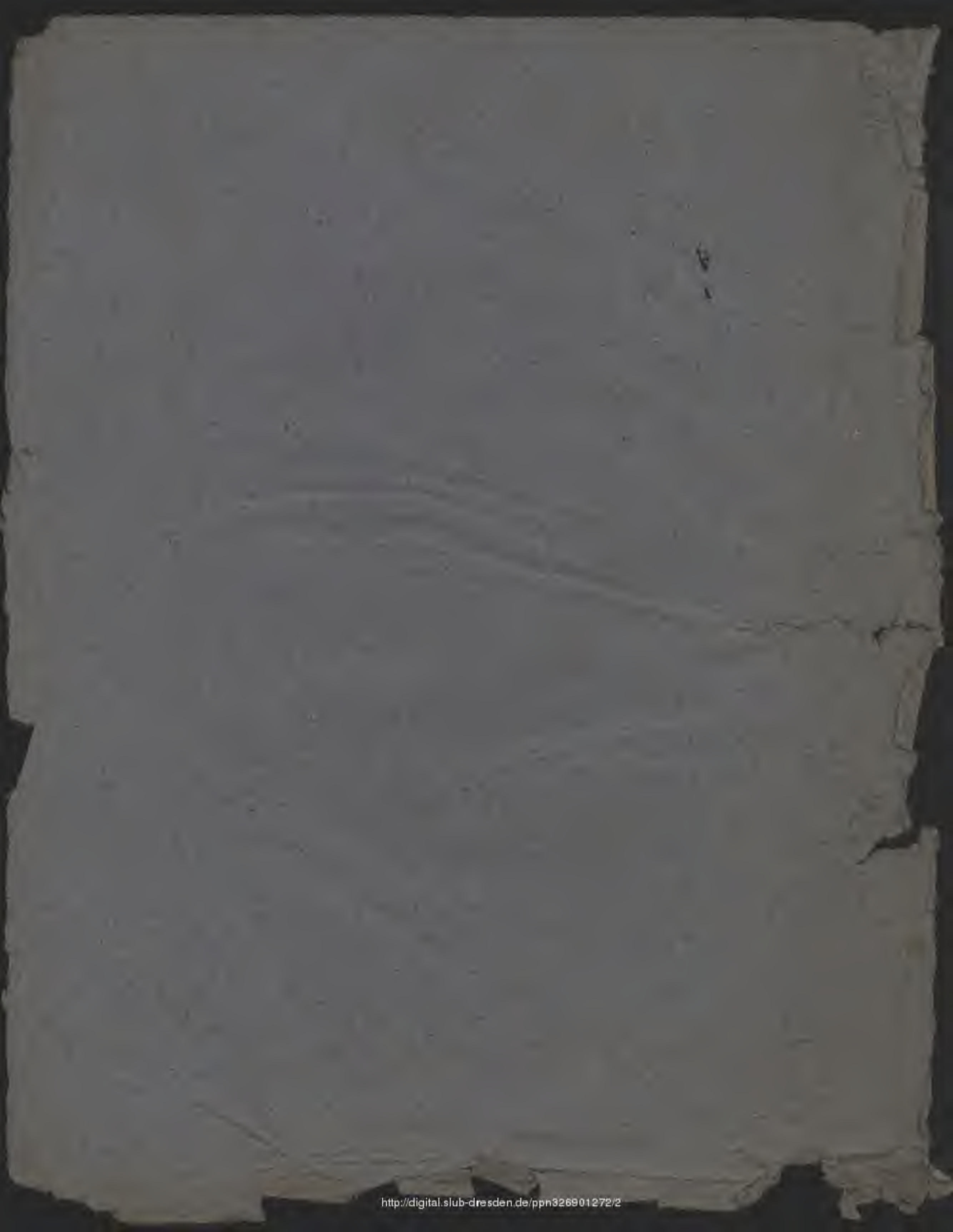
SIEGMUND NICKOLAI

Lehrer an der Universität zu Halle

Leipzig

1840

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CHRISTI GRABLEGUNG

ORATORIUM

aus

Klopstocks Messias

entnommen

und in Musik gesetzt

1772

SIEGMUND NEUKOMM

Vollständige Gesang- und Instrumental-Stimmen.

49^{tes} Werk

Leipzig

Pr. 6 Thlr.

Bei Breitkopf und Härtel

[1827]

Mus. 152-1-D-502



(Mus. G. 3245)

SOPRANO 1^{mo}

CHRISTI GRABLEGUNG von S. NEUKOMM.

N^o 1. Introduzione.

Andante

N^o 2. SOLO

Fl. 11 12

Violino

Recit.

10

Aber Eva, unsichtbar dem menschlichen

Auge, entschwebte den himmlischen Schaaren, die Golgatha's heiligen Hügel umgaben.

und neigt ihr Antlitz über das Antlitz des todtten Messias. Ihr goldenes

Haar floss sanft auf seine Wunden und eine Thräne des Himmels auf die ruhende Brust.

Adagio non troppo

12

Wie schön sind deine Wunden! wie schön sind deine Wunden! noch

ungebohrner Erlöser, ganzer Aeonen Seligkeit strömt aus jeder her-

unter, strömt aus jeder, aus jeder herunter. Sohn mein Mittler! wie deckt dein

Antlitz die Blässe des Todes! dein geschlossener schweigender Mund,

dein stummes Auge reden dennoch ewiges Leben.

SOPRANO I^{mo}

Sohn mein Mitt-ler! wie schön sind dei-ne Wun-den! wie schön sind dei-ne
Wun-den! ein blü-hen-der Seraph, stürb er, also läg er im To-de.
Noch lä-chelst du Lie-be, noch lä-chelst du Lie-be, und in deinem Gesicht redt
je-de Ge-behr-de noch Gna-de, noch Gna-de, noch lächelst du
Lie-be, noch lächelst du Lie-be und in deinem Gesicht redt je-de Ge-
behrde noch Gna-de. Sohn! mein Mittler wie schön sind deine Wun-den!

No 3.
RECITATIVO

16 Andante

Vivace Chor der himmlischen Heerschaaren

12 Wer ist der, der von Golga-tha
kommt im röthlichen Kleide? wer ist der? wer mit Blutgewande ge-schmückt her-unter vom
Altar? wer, dess göttliche Macht ver-borgen und ewi-ges Heil ist? Ich bins,
ich bins, ich bins, der Ge-rechtigkeit lehrt, ein Meister zu helfen, ein Meister zu hel-
fen. Wa-rum ist dein Ge-wand röthlich gefärbt, und wie eines, der die Kelter ge-
treten dein Kleid? Der Ra-che Tag ist, es ist das Jahr der grossen Er-lö-
sung ge-kommen. Sie-bel der Schlange zer-trat ich den Kopf, sie stach in die

SOPRANO 1^{mo}

Fer-se, All' Em-pö-rer all' Em-pö-rer, al-le hab ich in mei-nem Zor-
ne zer-tre-ten, habe sie Trunken ge-macht in meinem Grimme, in meinem
Grim-me; al-so hab ich all' ihr Ver-mö-gen zu Bo-den ge-stos-sen. N^o 4. Rec^{te}. el Aria.

N^o 5. Maestoso moderato assai
CHOR

II *f* Aber weh dir Je-rusa-lem! weh dir Je-rusa-lem, weh dir!
weh dir! weh dir Je-rusa-lem, ach wehe deinen Söhnen, wehe dei-nen Söh-nen! weh dir Je-
rusalem! weh dir Je-ru - sa - lem! Je-ne schreckliche Stim-me, je-ne schrek-liche
Stimme ach! dein Ru-fen, dein Ru-fen ums Blut des Mittlers, ums Blut des Mittlers, wie
hat es der Feldherrn Ru-fen, du Stadt des Todes er-hört, ach dein Rufen ums Blut des
Mittlers wie hat es der Feldherrn Rufen er-hört! ach dein Rufen ums Blut des Mittlers, wie
hat es der Feldherrn Rufen er-hört. *3* Weh dir, weh dir Je-rusalem weh dir, weh dir, Je-rusalem
weh dir, weh dir! weh dir! weh dir, weh dir, Je-rusa-lem! weh dir, we-he dei-nen
Müttern! wehe dei-nen Müttern! wehe! wehe der noch ungebohrnen Frucht weh dir!
weh dir! weh dir Je-ru-salem! weh dir! weh dir! weh dir Je-ru - sa - lem! 5

N^o 6. Rec^{te} Aria.

SOPRANO 1^{mo}N^o 7.
FINALE
SOLO

Andante Viol. I. Fl. Recit. Viol. Fl. #2

Doch jetzt ent sank die Posaune selber E-loa, auch schwieg der Ge-

Viol. Andante a Tempo

sang des ersten Pro - pheten. Und sie sahen dem Leichname nach, ihn trugen die

Recit.

Frommen nieder zum Grabe, das gegen den hohen Golgatha über, ein - sam unter alternden

f p poco più mosso f f

Bäumen, in Felsen gehau'n lag. Und sie entwälzten den deckenden

p

Stein der Oeffnung des Grabes. Joseph's Aug' er - kohr in seiner

Tiefe die Stätte für den Ent-schlafnen: und also zer-floss des Trauernden Seele: Ach

Adagio non troppo

endlich hat des Lebens, ach endlich des Todes Dul-der wo er sein Haupt hin-

Adagio Viol. I. 2 Recit. p

le-ge. Und sie senkten ihn sanft in die Tiefe des Grabes,

SOPRANO 1^{mo}

7

und wandten oft von dem liegenden Todtenweg ihr weinendes Auge, bis sie zuletzt den Felsen mit müdem Arm aufhoben, seine dumpfe Last in des Grabes Oeffnung sinken liessen, und Nacht ausbreiteten über den Leichnam des Mittlers. N^o 8. Recet Aria.

N^o 9.
VIVACE
con fuoco

Basso Solo Chor

13 40 Tö - net Po - sau - nen der er - sten der - Eu - gel, tönet Po - sannen der Him - mel - rufer, tö - net Po - sau - nen tö - net Po - sannen, tö - net Po - sau - nen der er - sten der En - gel, der Aerndter, der Aerndter am Tage seines Lohns, der Him - mel ru - fer. Wenn nun an des Thro - nes Strome die Na - men der Sie - ger me - lo - disch her - auf wehn, tö - net Po - saunen tö - net Po - sannen der ersten der Engel, tönet der na - henden Auferstehung des Sohnes ent - ge - gen, tö - net Po - sau - nen tö - net!

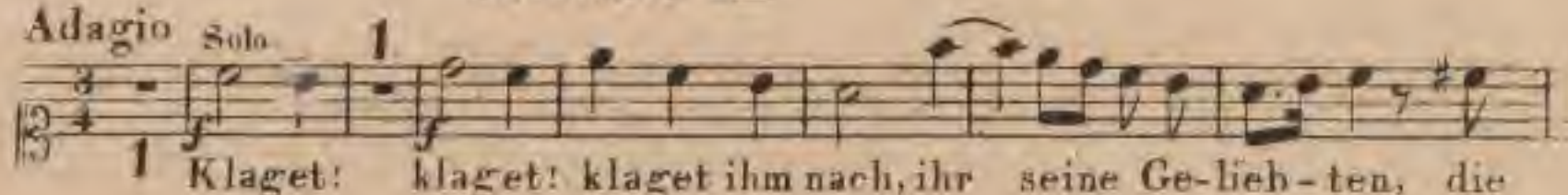
SOPRANO 1^{mo}N^o 10. *Audante* 4 Solo
SOLO u CHOR

Lis - pelt Har - fen der schön - sten der Mor - gen - rö - then,
 lis - pelt Har - fen dem Schimmer sei - nes Er - wa - chens, dem Schimmer sei - nes Er - wa - chens, dem
 strahlenden Schwebendes Siegers entgegen, lis pelt Harfen dem strahlenden Schwebendes Siegers entgegen,
 lis - pelt Har - fen ach! uns schlummert er nicht in der Nacht des Schreckens, erschlummert uns in
 Palmenschatten, er schlummert uns in Palmenschatten, er, er der Ueber - win - der des To -
 des. Lis - pelt Har - fen der schön - sten der Mor - gen - rö - then, dem
 Schimmer sei - nes Er - wa - chens, dem Schimmer sei - nes Er - wa - chens, lis - pelt Har - fen,
 lis - pelt, lis - pelt dem strahlen - den Schweben des Sie - gers ent - ge - gen,
 pp
 lis - pelt Har - fen lis - pelt Har - fen, ach uns schlummert er nicht in der
 Nacht des Schreckens, er schlum - mert uns in Pal - men - schatten, er der Ueber - win - der des
 To - des. Lis - pelt Har - fen der schönsten der Morgenröthen, lis - pelt Har - fen dem
 Schimmer sei - nes Erwachens, dem Schimmer sei - nes Er - wa - chens, Lis - pelt
 Har - fen, lis - - pelt, lis - pelt Har - - fen lis pelt, lis - - pelt Harfen lis - pelt.

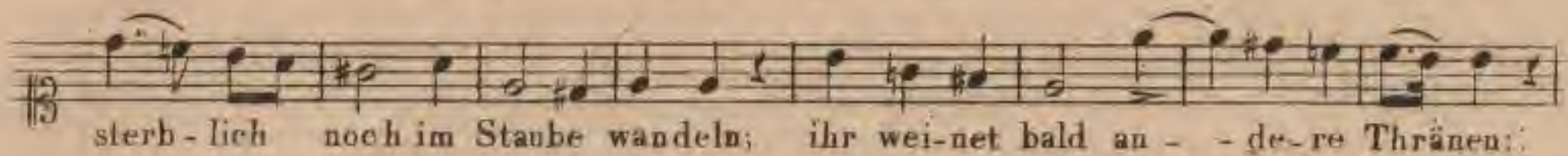
SOPRANO I^{mo}

N^o 11
TERZETTO

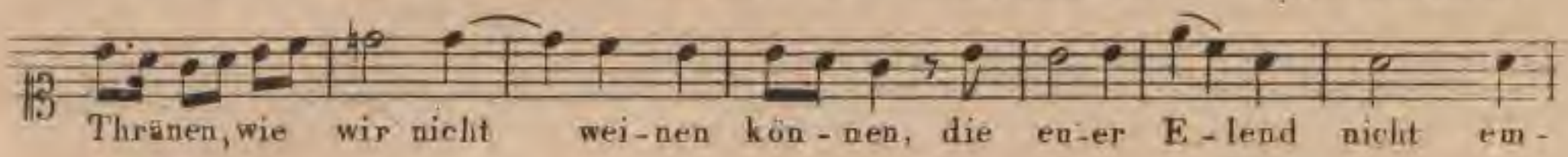
Adagio Solo



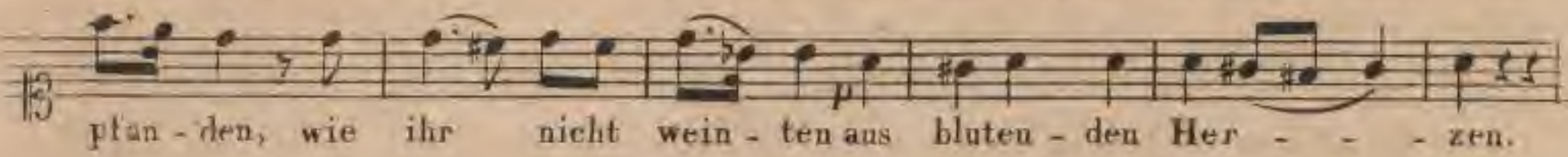
1 Klaget! klaget! klaget ihm nach, ihr seine Ge-lieb-ten, die



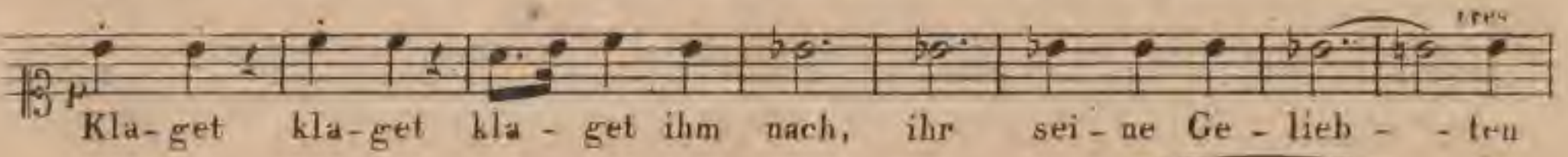
sterb-lich noch im Staube wandeln; ihr wei-net bald an - - de-re Thränen!



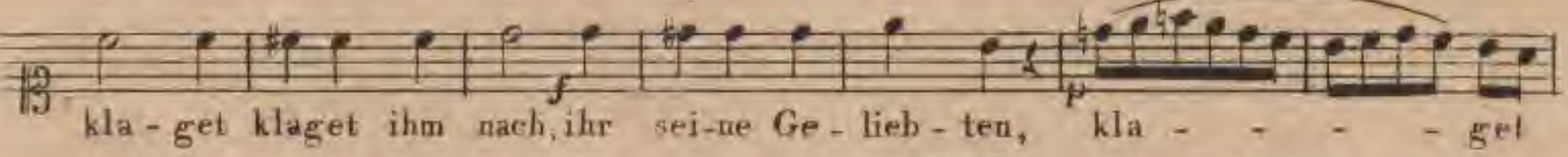
Thränen, wie wir nicht wei-nen kön-nen, die eu-er E-lend nicht em-



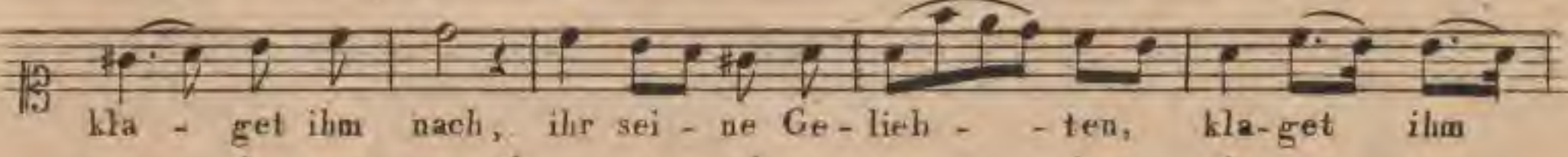
pflan-den, wie ihr nicht wein-ten aus bluten-den Her - - - zen.



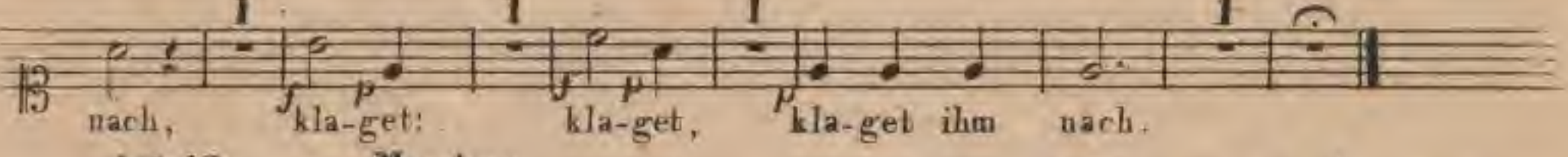
Kla-get kla-get kla-get ihm nach, ihr sei-ne Ge-lieb-ten



kla-get klaget ihm nach, ihr sei-ne Ge-lieb-ten, kla - - - get



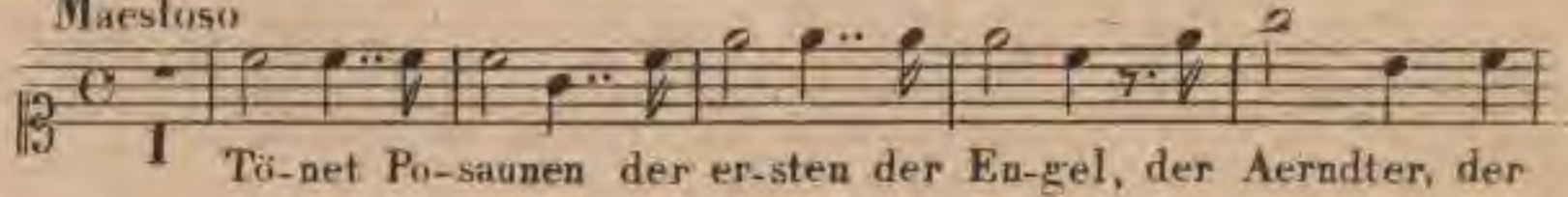
kla - get ihm nach, ihr sei-ne Ge-lieb-ten, kla-get ihm



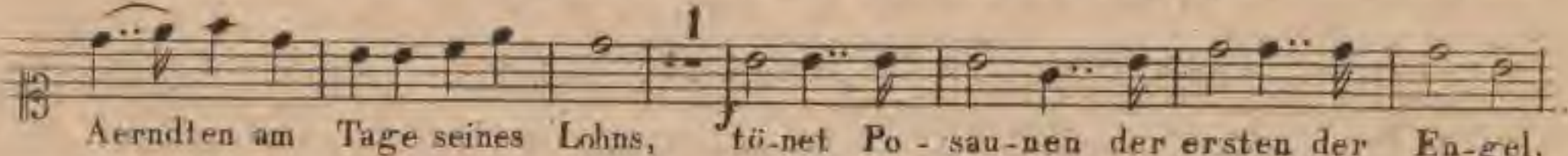
nach, kla-get! kla-get, kla-get ihm nach.

N^o 12.
SCHLUSS-CHOR

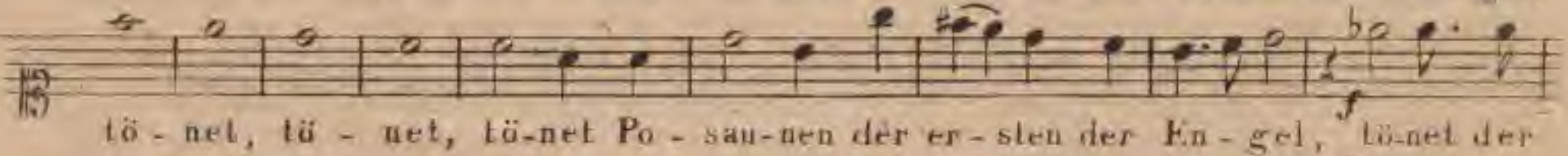
Maestoso



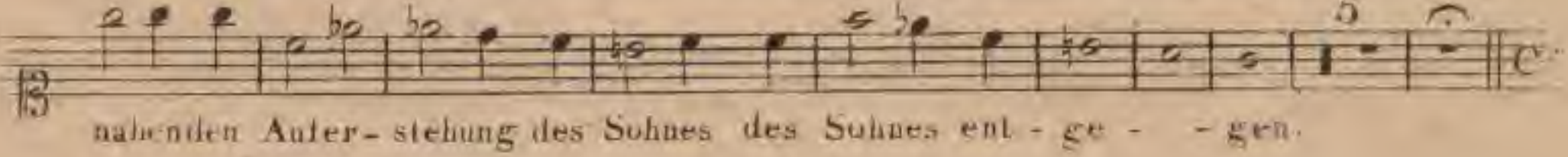
1 Tö-net Po-saunen der er-sten der En-gel, der Aerndter, der



Aerndten am Tage seines Lohns, tö-net Po-sau-nen der er-sten der En-gel,



tö-net, tö-net, tö-net Po-sau-nen der er-sten der En-gel, tö-net der



nahenden Aufer- stehung des Sohnes des Sohnes ent-ge - - gen.

SOPRANO I^{mo}

Moderato

10 Preis dem, der von Golgatha kömmt, sein Name werde ge - hei - ligt, sein
 Name, sein Na - me wer - de ge - heiligt, wer - de ge - heiligt, sein Name wer - de ge -
 heiligt, sein Name werde ge - heiligt, werde ge - hei - - - - - ligt. 5
 Preis dem, der von Golgatha kömmt, sein Name wer - de ge - heiligt; sein Name wer - de ge -
 heiligt, Preis ihm. 2 Preis dem, der von Golgatha kömmt, sein Name wer - de ge -
 heiligt, wer - de ge - hei - ligt, ge - heiligt. 1 Preis dem, der von Golgatha kömmt, sein
 Name wer - de ge - heiligt, wer - de ge - heiligt, sein Name wer - de ge - hei - - - -
 - - ligt, sein Na - me wer - de ge - hei - ligt. poco più mosso Tönet Po - saunen, tönet Po -
 saunen, tö - - - net, tönet Po - saunen, tö - net, tö - - - net, tönet Po -
 saun - nen der nahenden Auf - er - ste - hung des Soh - nes ent - ge - gen, 1
 tö - net Po - sau - nen der na - hen - den Auf - - er - ste - hung des Soh -
 nes ent - ge - - gen, 2 più mosso 2 sein Name wer - de ge - heiligt, sein
 Name werde ge - heiligt, wer - de ge - hei - - - - ligt. 7

SOPRANO 1^{mo} RIP.

CHRISTI GRABLEGUNG von S. NEUKOMM.

N^o 10.
SOLO u CHOR

Andante Solo Tutti

22 Lis - pelt Har - fen der schön - sten der Morgenrö - then,

lis - pelt Har - fen dem Schimmer seines Erwa - chens, dem Schimmer seines Erwa - chens,

lis - pelt Har - fen, lis - pelt, lis - pelt dem strah - len - den Schwe - ben des

Sie - gers ent ge - gen, lis - pelt Har - fen, lis - pelt Har - fen, ach

uns schlummert er nicht in der Nacht des Schreckens, er schlummert uns in

Pal - men schatten, er, der Ueberwin - der des To - des, Lis - pelt Har - fender

schön - sten der Morgenröthen, lis - pelt Har - fen dem Schimmer seines Erwachens, dem

Schimmer seines Erwa - chens. Lis - pelt Har - fen, lis - pelt, lis - pelt

Har - fen, lis - pelt, lis - pelt Har - fen, lis - pelt?

(Mus. G. 3245)

SOPRANO 2^{te}

CHRISTI GRABLEGUNG von S. NEUKOMM.

N^o 1. Introduzione N^o 2. Rec. et Aria.

N^o 3.
RECITATIVO

16

Andante

Vivace Chor der himmlischen Heerscharen.

1^{ter} Chor

12

18

Wer ist der, der von

Golgaltha kömmt in röthlichen Kleide? wer ist der? wer mit Blutgewande ge-

schmückt her-unter vom Altar? wer, dess göttliche Macht verhorgen und ewiges

Heil ist? Ich bins, ich bins, ich bins, der Ge-rechtigkeit lehrt, ein

Meister zu helfen, ein Meister zu hel - fen. Wa-rum ist dein Ge-wand

röthlich gefärbt, und wie eines, der die Kelter ge-treten dein Kleid? Der Ra -

che Tag ist, es ist das Jahr der grossen Er - lö - sung ge - kommen.

der Schlange zertrat ich den Kopf, sie stach in die Ferse! All' Em - pö -

rer, all' Em - pö - rer, al - le hab ich in mei - nem Zor-ne zer-tre -

ten, habe sie trunken gemacht, in meinem Grimme, in meinem Grimme,

al - so hab ich all' ihr Ver-mö - gen zu Bo - den ge-stos - sen.

N^o 4. Recit et Aria

N^o 5.
CHOR

Maestoso moderato assai

11 *f* Aber weh dir Je - ru - salem! weh dir Je - ru - salem!

weh dir! weh dir! weh dir Je - ru - salem! ach wehe deinen Söhnen, wehe deinen

ff Söhnen, weh dir Je - ru - salem, weh dir Je - ru - sa - lem! *f* Jene schreckliche

Stimme, jene schreckliche Stimme, dein Rufen, dein Rufen ums Blut des

Mittlers, ums Blut des Mittlers, wie hat es der Feldherrn Ru - fen, du Stadt des

Todes er - hört, ach dein Rufen ums Blut des Mittlers, wie hat es der Feldherrn

Rufen er - hört, ach dein Rufen ums Blut des Mittlers, wie hat es der

Feldherrn Rufen er - hört. *2* Weh dir, weh dir, Je - ru - salem, Je - ru - salem, weh

dir, weh dir, Je - ru - salem! weh dir! weh dir! weh dir! weh dir! weh dir Je -

ru - salem! weh dir! wehe deinen Müttern! wehe deinen Müttern!

1 wehe der noch ungebohrnen Frucht! weh dir! weh dir! weh dir Je -

ru - salem! weh dir! weh dir! weh dir, Je - ru - sa - lem! *5*

N^o 6. Recit et Aria. N^o 7. Finale. N^o 8. Recit et Aria.

SOPRANO 2^{do}

N^o 9.
VIVACE
con fuoco

13

Basso Solo Chor

40

Tö - net Po - sau - nen der er - sten der

En - gel, tö - net Po - saunen der Himmel - ru - fer, tö - net Po - saunen, tö - net Po -

saunen, tö - net Po - sau - nen der er - sten der En - gel, der Aerndter, der Aerndter am

Tage seines Lohns, der Him - mel - ru - fer. Wen nun an des Thro - nes

Stro - me die Namender Sieger me - lo - disch her - auf - wehn, tönet Po - saunen,

tö - net Po - saunen, der ersten der Engel, tönet der nahen - den Aufer - stehung des

Sohnes ent - ge - gen, tö - net Po - sau - nen, tö - - net

N^o 10. Andante Solo Tutti
SOLO u. CHOR. 22 Lis - pelt Har - fen der schönsten der Morgen - rüthen,

lis - pelt Har - fen dem Schimmer seines Erwa - chens, dem Schimmer seines Erwa - chens,

lis - pelt Har - fen lis - pelt, lis - pelt dem strahlen - den Schwe - ben des

Sie - gers ent - ge - gen, lis - pelt Har - fen, lis - pelt Har - fen; ach!

uns schlummert er nicht in der Nacht des Schreckens, er schlum - mert aus in

Palmen - schatten, er, der Ueberwin - der des To - des, Lis - pelt Har - fen der

SOPRANO 2^{do}

schön-stender Morgenröthen, lis-pelt Har-fen dem Schimmer seines Erwachens, dem
 Schimmer seines Erwa- chens. *pp* lis - pelt Har-fen, lis - pelt, lis - pelt
 Har-fen, lis - pelt, lis - pelt, Har - fen lis - pelt!

N^o 11. Terzetto.

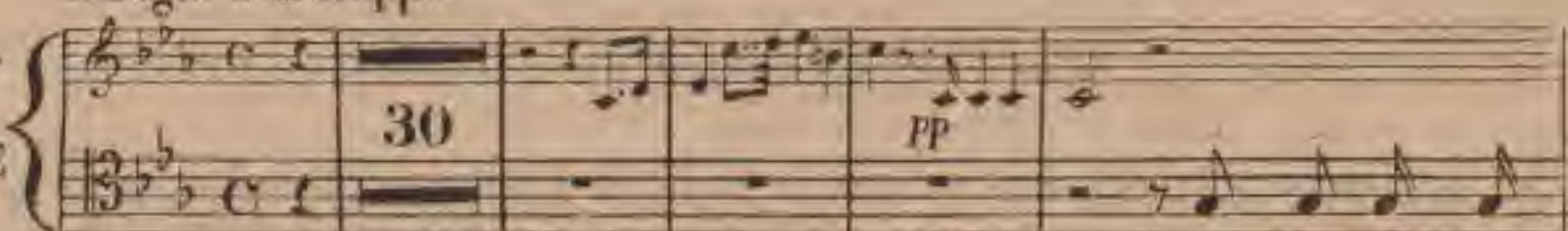
N^o 12. *Maestoso*
 SCHLUSS CHOR
 1 Tö - net Po - sau - nen der er - sten der En - gel, der
 Aerndter der Aerndter am Tage seines Lobes, *f* tö-net Po - saunen der er - sten der
 En-gel tö - net, tö - net, tö - net Po - sau-nen der er - sten der En-gel tö-net der
 nahen-den Auf-er-stehung des Sohnes, des Sohnes ent - ge - - - gen,
Moderato
 7 Preis dem, der von Golgatha kömmt, sein Name wer-de ge - hei - ligt, sein
 Name wer-de ge - heiligt, Preis ihm, sein Name wer - de ge - bei - ligt, sein
 Name wer-de ge - heiligt, sein Name wer-de ge-heiligt, sein Name ge -

hei - ligt, wer - de, sein Na - me, sein Name wer - de ge - hei - ligt, sein
 Name wer - de ge - hei - ligt, sein Na - me, sein Name, sein Name wer - de ge -
 heiligt, wer - de ge - heiligt, sein Name wer - de ge - heiligt. Preis dem, der von
 Gol - gatha kömmt. ⁵ Preis dem, der von Golgatha kömmt, sein Name wer - de ge -
 heiligt, wer - de ge - hei - ligt, sein Name wer - de ge - hei - - - - - ligt, sein
 Na - me werde ge - hei - ligt. *poco più mosso* Tönet Po - saunen, tönet Po - saunen, tö - -
 - net Po - saunen, Po - saunen, tö - net, tö - - - net, tö - net Po - sau -
 nen der nahen - den Auf - er - ste - hung des Soh - nes ent - ge - gen, ¹
 tö - net Po - sau - nen der na - benden Auf - - er - ste - hung des
 Soh - nes ent - ge - - - gen. ² Sein Name werde ge - heiligt, ² sein
 Name werde ge - hei - ligt, werde ge - hei - - - ligt. ⁷ Fine

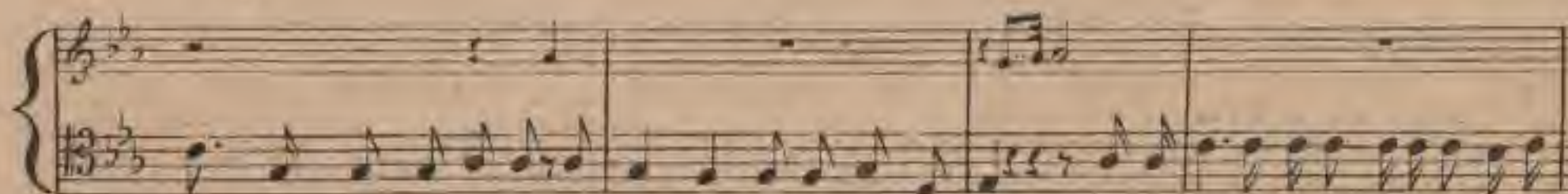
(Mus. B. 3245)

TENORE

CHRISTI GRABLEGUNG von S. NEUKOMM.

N^o 1. *Adagio non troppo*
 INTRODUZIONE  *pp*

Am Fus-se des



Kreuzes stand die Mutter im stummen aus-geweinten Schmerz neben ihr der geliebtesten des

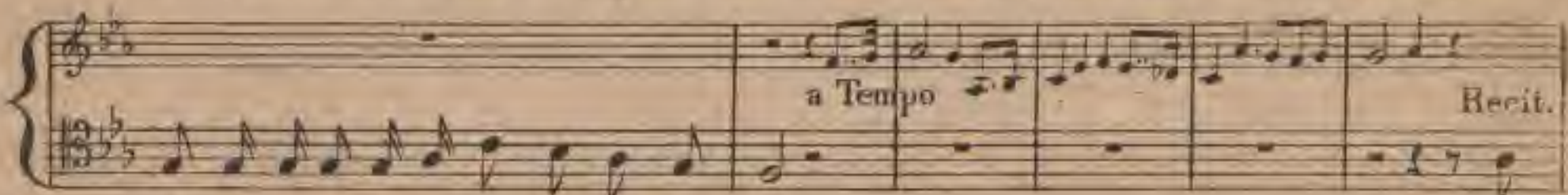


Sohnes und die kleine Zahl der geliebten Verwaisten.

Da trat



Joseph von Arimathäa herbey und Niko-demus, und legten, der das Sterbe-gewand, und



der die Gerüche der Myrrhe in den Staub.

Dann



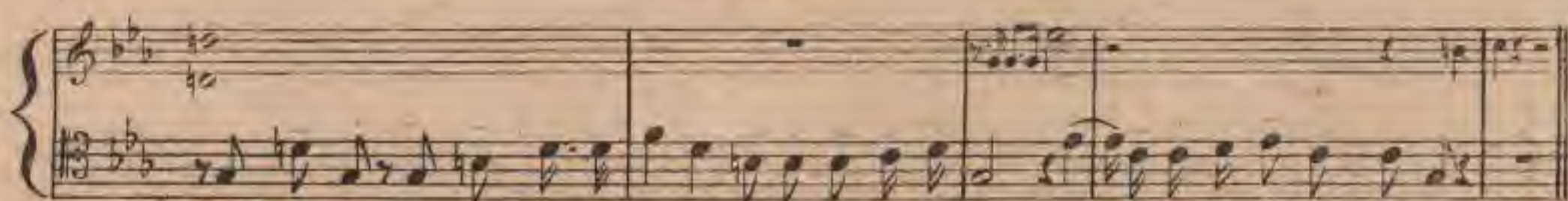
nahmen sie von dem Kreutze den Leichnam, und sie liessen ihn sanft auf Golgathas Hügel herunter



sin - - ken.

Nun ruhet er am Kreutz: sie eilten und gaben der Stau-de Lebendem Leichengewand

TENORE



und wollten, der einst mit Po-saunen Auferstehung gebeut, so vor der Verwesung schützen.

Nº 2. Rec et Aria.

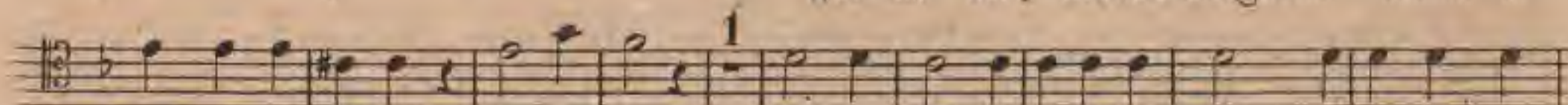
Nº 3. 16 Andante. Vivace Chor der himmlischen Heerschaaren

RECITATIVO

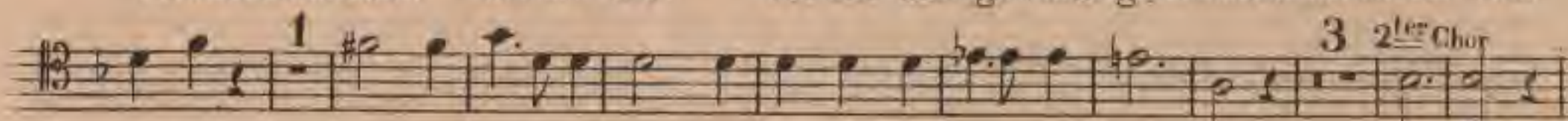
12 18

1^{er} Chor

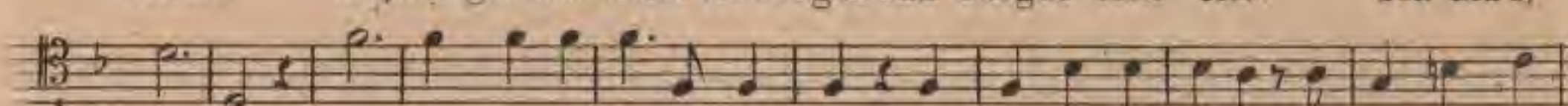
Wer ist der, dervon Golgatha kömmt in



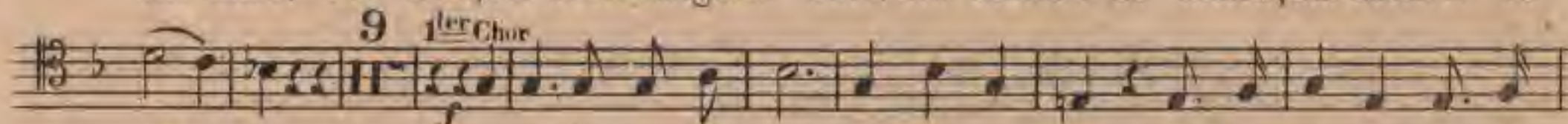
röthlichen Kleide? wer ist der? wer mit Blut-gewande ge-schmückt herun-ter vom



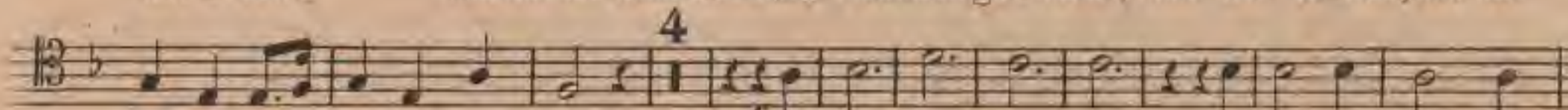
Altar? wer, dess göttliche Macht ver-borgen und ewiges Heil ist? Ich bin's,



ich bin's, ich bin's, der Ge-rechtigkeit lehrt, ein Meister zu helfen, ein Meister zu



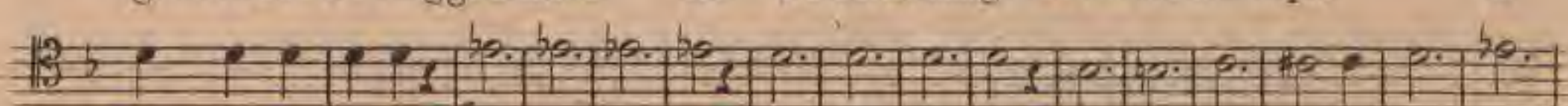
hel - fen. Warum ist dein Ge-wand röthlich ge-färbt, und wie ei-nes, der die



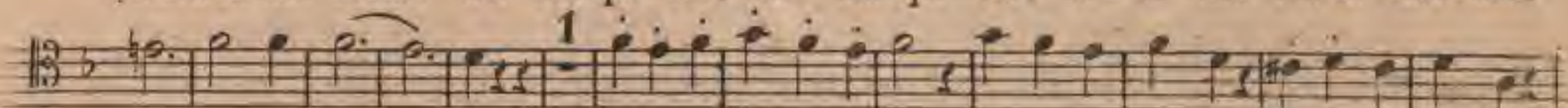
Kelter ge - treten dein Kleid. Der Ra-che Tag ist, es ist das Jahr der



grossen Er-lö-sung gekommen Sie - he! der Schlange zertrat ich den Kopf, sie



stach in die Ferse! All' Em-pö-rer, all' Em-pö-rer, al-le hab ich in mei-nem



Zor-ne zer-tre, - ten, habe sie trunkengemacht in meinem Grimme, in meinem Grimme,



al - so hab ich all' ihr Ver-mö - gen zu Bo-den ge-stos - - sen.

TENORE

3

Nº 4. *Largo* Violino I^a

SOLO 5 Recit.

Und Joseph nahm die bluti-ge Krone vom Haupte des

5

pp a Tempo

Todten, gabsie seinem Ge-fährten, und hüllte das göttliche Haupt ein.

Recit. a Tempo

Nun erhoben sie von der Er-de den hei-li-gen Leichnam, und tru-gen

11

längsam ihn von Golgatha's Hühn, der Last von Gott ge-wür-digt. 11 Ge-

storben ist Er! Er ist ge-storben ihr Engel! Er er-mie-der-te bis zum

1

To-de sich, bis zum Tod am Kreutz! Und Knechte sün-di-ger Götzen, sün-diger

Götzen warfen um sei-ne Ge-wan-de das Loos, ach Es-sig und Gal-le gaben sie

ihn in seinem ent-flamnten Durste zu trinken, und vom bit-tern Kel-che des

Spot-tes der See-le des Dul-ders, der See-le des Dul-ders; und ge-stor-ben, ge-

3

stor-ben ist er! ihr En-gel! er ist ge-storben, er ist ge-stor-ben, ihr En-gel!

N^o 5. Maestoso moderato assai

CHOR

A-ber weh dir Je-rusalem! weh dir Je-ru-salem! weh dir,
 weh dir! weh dir Je-ru-sa-lem, wehe! weh dir Je-ru-sa-lem,
 weh dir Je-ru-sa-lem! Jene schreckliche Stimme, je-ne schreckliche Stimme,
 ach! dein Rufen, dein Ru-fen ums Blut des Mittlers, ums Blut des Mittlers wie hat es der
 Feldherrn Ru-fen, du Stadt des Todes er-hört, ach dein Rufen ums Blut des Mittlers wie
 hat es der Feldherrn Rufen er-hört, ach dein Ru-fen ums Blut des Mittlers, wie
 hat es der Feldherrn Rufen er-hört. Weh dir, weh dir Je-rusalem, weh dir, weh dir Je-
 rusa-lem weh dir, weh dir Je-ru-sa-lem! weh dir! weh dir! weh dir! weh dir!
 weh dir Je-ru-sa-lem! weh dir! wehe, wehet wehe der noch unge-horren
 Frucht! weh dir! weh dir weh dir Je-rusalem! weh dir! weh dir weh dir Je-ru-sa-lem!

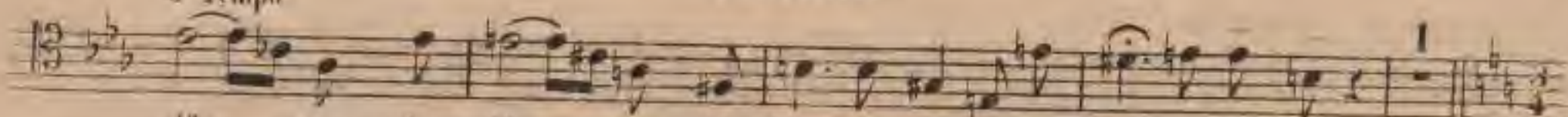
N^o 6. Recit et Aria. N^o 7. Finale.

Als die Nacht den Tod-ten um-gab, ertön-ten die Chö-re
 seiner himmlischen Leichenge-fährten. Sie sahn in des Grabes Nacht schon

TENORE

5

a Tempo



däm - mern schon däm - mern, die Morgenröthender Auf-er-stehung.

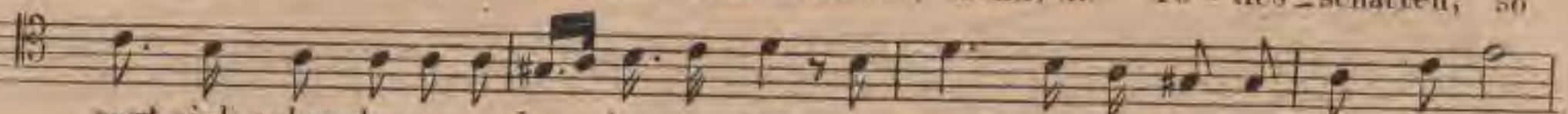
Adagio maestoso



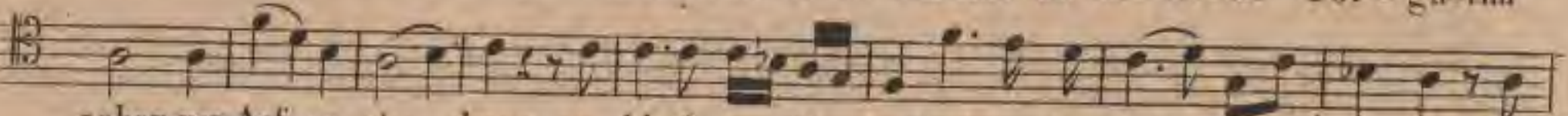
19 Selbst du wurdest ge-sät, selbst du wurdest ge-sät, doch entsprossst



du der Ver-we-sung nicht. Kaum schat-ten dir, Sohn, die To-des-schatten, so



regt sich schon das neue Le-ben um dich, so rauscht's im Ge-fil-de Gol-ga-tha



schon von Auf-er-ste-hung, am blü-tigen Al-tar laut von der Auf-er-stehung des

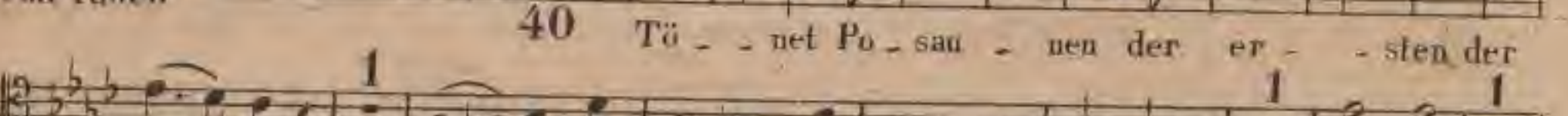


grössten un-ter den Todten, des grössten un-ter den Todten.

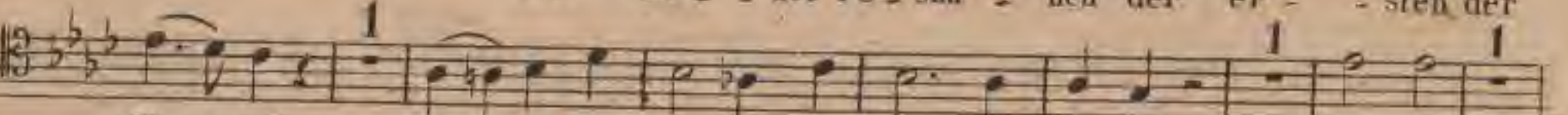
N^o 9

VIVACE

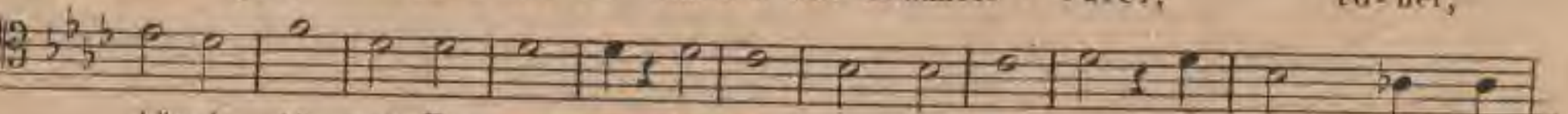
con fuoco



40 Tö-net Po-sau-nen der er-sten der



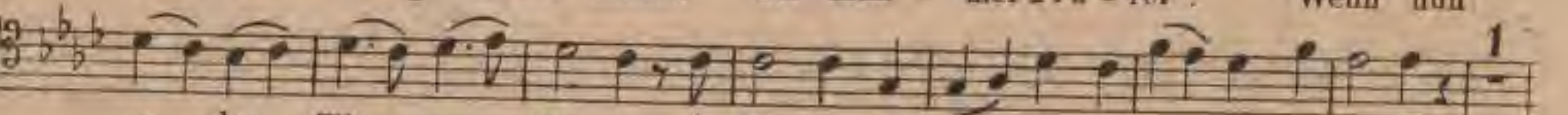
En-gel, tö-net Po-sau-nen der Himmels-rufer, tö-net,



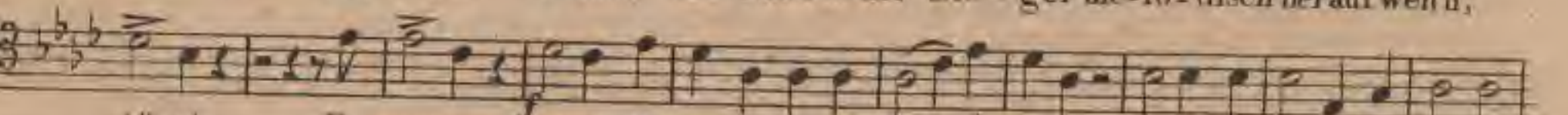
tönet, tö-net Po-san-nen der er-sten der En-gel, der Aernd-ter, der



Aerndter am Ta-ge seines Lohns, der Him-mel-ru-fer. Wenn nun



an des Thro-nes Strome die Namen der Sie-ger me-lo-disch beraufweh'n,



tönet Po-saunen, tönet Po-saunen, tönet, tö-net, tönet, tönet der nahenden Anfer-



stehung des Sohnes ent-ge-gen, tö-net Po-san-nen, tö-net.

4495

N^o 10. Solo u. Chor.

N^o 11.
TERZETTO

Adagio

Klaget! Klaget! Klaget ihr sei-ne Ge-lieb-ten, die
sterb-lich noch im Stau-be wandeln; ihr weinet Thränen,
Thrä-nen, wie wir, wie wir nicht wei-nen kön-nen, die ewer E-lend
nicht em-pfanden, wie ihr nicht wein-ten aus bluten-den Her-zen.
Klaget! klaget! kla-get ihm nach, ihr sei-ne Ge-lieb-ten. Kla-get klaget ihm nach, ihr
sei-ne Ge-lieb-ten, kla-get, kla-get ihm nach, ihr sei-ne Ge-lieb-ten,
klaget ihm nach, klaget, kla-get, kla-get ihm nach.

N^o 12.
SCHLUSS-CHOR

Maestoso

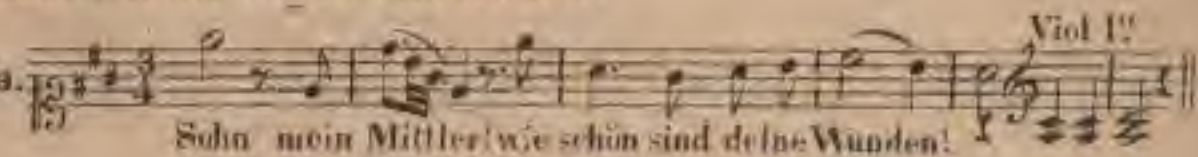
Tö-net Po-san-nen der er-sten der En-gel der
Aerndter, der Aerndter am Tage seines Lohns, tö-net Po-sau-nen der er-sten der
Engel, tö-net, tö-net, tönet Po-sau-nen der er-sten der En-gel,
tö-net der nahe-nen Au-fer-stehung des Sohnes, des Sohnes ent-ge-gen.
Preis dem, der von Golgatha kömmt, sein Na-me wer-de ge-heiligt,
sein Name, sein Na-me wer-de ge-heiligt, sein Name wer-de ge-hei-

- ligt, Preis dem, der von Golgatha kömmt, sein Name werde geheiligt, sein Name werde ge-
 heiligt, sein Name, sein Name werde geheiligt, Preis dem, der von Golgatha kömmt, sein
 Name wer-de ge - heiligt, wer-de ge-heiligt, wer-de ge - heiligt, wer-de ge - hei-light,
 Preis dem, der von Gol - ga - tha kömmt, sein Name wer-de ge-heiligt, Preis dem, der von
 Golgatha kömmt, sein Name wer-de ge-hei - ligt, Preis dem, der von Golgatha kömmt, sein
 Name wer-de ge-heiligt, ge-heiligt, Preis dem, der von Golgatha kömmt, sein Name werde ge-
 heiligt, wer-de ge-heiligt, sein Name wer-de ge-heiligt, wer-de ge-hei - - ligt, sein
 Na - me wer-de ge-hei - ligt. *poco più mosso* Tö-net Po-sau-nen tö-net Po - sau - nen!
 2 Preis dem, der von Golgatha kömmt, Po - saunen, Po - saunen tö-net, lö -
 - net, tö-net Po - sau - nen *p più mosso* der na-hen-den Auf - er - ste - lung des Soh-
 nes ent-ge-gen, 1 tö - net Po - sau - nen der na - hen-den Auf - - er - ste -
 hung des Soh - nes ent - ge - - gen, 2 sein Name wer-de ge - heiligt, 2
 sein Name wer-de ge-heiligt, werde ge - hei - - ligt. 7 Fine

(Mus. Q 3245)

BASSO

CHRISTI GRABLEGUNG von S. NEUKOMM.

N^o 1. Introduzione. N^o 2. Recit et Aria.  *Viol I^o*
Sohn mein Mittler! wie schön sind deine Wunden!

N^o 3. *Violino I^o*
RECITATIVO *Recit*
 *P sf* *p*
Also sagte die glückliche Mutter zum liegenden Todten. Aber die andre stand ver-

 *f* *p*
hüllt, und konnte zum Leichnam nicht hinblicken. Joseph und Nikodemus umwanden jetzt den

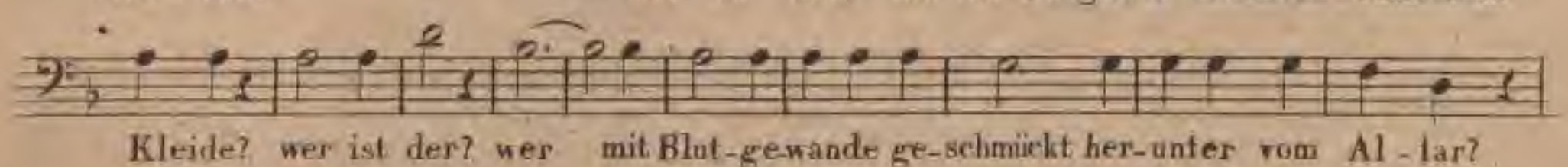
Viola *Violino*

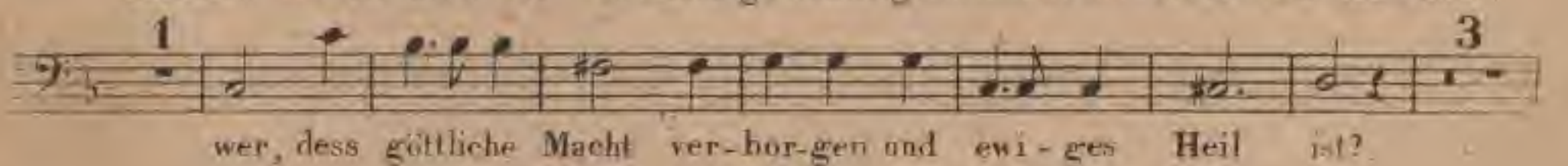
Todten. Allein, als unter den Lebenden Händen um das Sterbegewand zu Blute ward

a Tempo
 *Andante*
da hieltens längernicht aus die vollendeten Frommen, die Vä-ter des Mittlers, und es be-
gann ihr Todten-gesang, die Klag-e des Himmels, und Thränen der Se - - li - gen

2 Chor der himmlischen Heerschaaren

flos - sen.. 18 Wer ist der, der von Golgatha kömmt in röthlichem


Kleide? wer ist der? wer mit Blut-gewande ge-schmückt her-unter vom Al-lar?

1 3

wer, dess göttliche Macht ver-bör-gen und ewi-ges Heil ist?

2^{ter} Chor

Ich bins, ich bins, ich bins, der Ge-rechtigkeit lehrt, ein Meister zu helfen, ein Meister zu

9 1^{er} Chor

helfen. Warum ist dein Ge-wand röthlich gefärbt, und wie eines, der die Kelter ge-

4

treten dein Kleid? Der Ra-che Tag ist, es ist das Jahr der grossen Er-

5

lö-sung ge-kommen. Der Schlange zer-trat ich den Kopf, sie stach in die Fersel

All' Em-pö-rer, all' Em-pö-rer, al-le hab ich in mei-nem Zor-

ne zer-tre-ten, habe sie trunken ge-macht in meinem Grimme, in meinem

1 10

Grimme, al-so hab ich all' ihr Ver-mö-gen zu Bo-denge-stos-sen. N^o 4. *Recl Aria.*

N^o 5. *Mäestoso moderato assai.*

CHOR

13 Weh dir! weh dir! weh dir! weh dir weh dir Je-ru-sa-lem!

3

wehe weh dir Je-ru-sa-lem, weh dir Jeru-sa-lem! Jene schreckliche

Stim-me, jene schreckliche Stimme, ach dein Ru-fen, dein Ru-fen ums Blut des

Mittlers ums Blut des Mittlers, wie hat es der Feldherrn Ru-fen, du Stadt des To-des er-

hört, ach dein Rufen ums Blut des Mittlers, wie hat es der Feldherrn Rufen er-hört,

ach dein Rufen ums Blut des Mittlers, wie hat es der Feldherrn Ru-fen er-

hört! weh dir, weh dir Je-rusalem, weh dir, weh dir Je-rusa-lem, weh dir, weh dir Je-
 rusa-lem, weh dir! weh dir! weh dir! weh dir! weh dir Je-ru-sa-lem! weh
 dir! wehe! wehe der noch un-gebor-nen Frucht! weh dir! weh dir!
 weh dir Je-ru-sa-lem! weh dir! weh dir, weh dir Je-ru-sa-lem!

No 6. *Andante* *Viol. I.*
 RECIT et ARIA *3* *Recit*
 Die Harfen entsanken den Vätern,

auch den Händen des Mannes der Aarons Gott war, entsanken seine Saiten, allein, da E-

loas Donnerposaune Weh ausrief, ent-schwebter der Heiligen weinenden

P Andante
 Chören; trat dann dicht bey den Engeln heran zu dem blutigen Leichnam.

Also sang er, und also erscholl die Po-sau-ne des Seraphs:

BASSO

Adagio non troppo

Lan - ge wird er mit euch, die diesen A - bel er - würg - ten, siehe, der Eine, der
e - wig ist, rechten. Schrie ge - gen euch nicht zu mir in den Himmel eures Bru - ders
Blut, eures Bru - - ders Blut? Nicht um Ra - che, nicht um
Rache rief mir's, es rief mir bis in des Aller - heiligsten innerste Nacht um
Gna - de, um Gna - de rief mir's, nicht um Ra - - che, nicht um Ra - che rief mir's: es
rief mir um Gna - - de, um Gna - de! Aber ihr wolltet nicht
Gnade. So wird die Stimme des Rä - chers von dem hohen Golgatha bis in die
unterste Hölle viele Ae - o - nen er - tönen. so wird die Stimme des Rä -
- chers, des Rä - chers von dem hohen Golgatha bis in die unterste Höl - le
vie - le Ae - o - - nen er - tö - - nen. Nun wählet, nun wählet ihr
Mörder des Mittlers, ihr Mörder des Mittlers, nun wählet eure Wahl denn, nun wählet eure
Wahl denn, und sterbt, und sterbt, und sterbt! nun wählet eure Wahl denn, nun
wählet eure Wahl denn, nun wählet eure Wahl denn, ihr Mörder des Mittlers, ihr

BASSO

5

Mörder des Mittlers, nun wählet eu-re Wahl denn, nun wählet eu-re Wahl denn ihr

Mörder des Mittlers, wählet eu-re Wahl denn, und sterbt, sterbt, sterbt. (Nº 7. Finale)
(Nº 8. Recit Aria.)

Nº 9. **VIVACE** **con fuoco** **13 Solo**

Tö - net Po-sau - nen der er - sten der En - gel, der

Aerndter, der Aerndter am Ta - ge seines Lohns; tö - net Po-sau-nen der Him - mel -

rufer, wenn nun an des Thro - nes Strome die Namen der Sie - germelodisch her -

auf - wehn, tö - - net, tö - net, tö - net Po - sau - nen der na - - - henden

Auf - er - stehung des Sohnes ent - ge - gen. **6 Tutti** Tö - net Po-sau - nen der er -

- sten der En - gel, tö - net Po-sau - nen der Himmel ru fer, tönet,

tö - net, tö - net Po - sau - nen der er - sten der En - gel, der Aerndter, der

Aerndter am Ta - ge seines Lohns, der Him - - mel - ru - fer! Wenn nun

an des Thrones Strome die Namen der Sieger me - lo - disch her - aufwehn, tönet Po -

saunen, tö - net Po-saunen der er - sten der Engel, tönet, tö - net der na - henden Auf - er -

stehung des Sohnes ent - ge - gen **13** tö - net Po - sau - nen, tö - - net!

Nº 10. Solo Chor.

No 11.
TERZETTO

Adagio Solo

Kla-get! kla-get! kla - get ihr seine Ge-liebten, die
sterblich noch im Staube, im Stau-be wan-deln, ihr weinet ande-re Thränen:
Thränen, wie wir nicht weinen können, die eu - er E - lend nicht em - pfanden, wie
ihr, wie ihr, nicht weinten aus bluten-den Her-zen. Kla-get! kla-get! kla - get ihm
nach, ihr seine Ge - lieb - ten, kla-get, kla - get, kla - get ihr sei-ne Ge -
lieb - ten, kla - get ihm nach, klaget, klaget, klaget ihm nach,
kla-get, klaget, kla-get ihm nach.

No 12.
SCHLUSS-CHOR

Maestoso

Tö-net Po - sau - nen der er-sten der En-gel, der
Aerndter, der Aerndter am Tä-ge seines Lohns, tönet Po - sau - nen der
ersten der En-gel, tö - net, tö - net, tö - net Po - sau - nen der er - sten der
En-gel: tö - net der nahe - den Auf-er - stehung des Sohnes, des Sohnes ent-
gegen. Preis dem, der von Golgatha kömmt, sein Name wer - de ge -
heiligt, sein Name wer - de ge - heiligt, Preis ihm! sein Na-me wer - de ge -

3
 heiligt. Preis dem, der von Golgatha kömmt, sein Name werde ge-hei-light, sein
 Name werde ge-heiligt, sein Name wer-de ge-hei-light, sein Name, sein Na-me
 werde ge-heiligt, wer-de ge-heiligt, sein Name wer-de geheiligt, sein Name wer-de ge-
 heiligt, ge-hei - ligt, sein Name wer-de ge-heiligt, sein Name wer - de ge -
 heiligt. Preis dem, der von Golgatha kömmt, sein Na - me wer - de geheiligt, werde ge-
 hei - - - ligt, geheiligt: Preis dem, der von Golgatha kömmt, der von Golgatha
 kömmt, sein Name wer-de ge-heiligt, wer - de ge-hei - - - - ligt, sein
 Na - me werde ge-hei - ligt. *poco più mosso* Tönet Po-sau-nen, tönet Po-saunen. Preis dem, der von
 Golgatha kömmt, sein Name wer-de ge-heiligt, tönet Po - sau - nen, tö-net, tö -
 - net, tönet Po - sau - nen *pia mosso* der na-hen-den Auf - er - ste - hung des Sohnes ent-
 ge - gen, 1 tö - - net Po - sau - nen der na-hen-den Auf - - er - ste -
 hung des Soh - nes ent - ge - 2 - - gen, *pia mosso* sein Name wer-de ge-heiligt, 2
 sein Name werde ge-heiligt, wer-de ge-hei - - - ligt. Fine

(H. 45, 2 3245)

Violoncello

Christi Grablegung von S. Neukomm

Nº 1.

Adagio non troppo

Nº 1.

Viola

p, *f*, *cres*, *f*, *dimin*

Recit

a Tempo, *p*, *f*, *fp f*

a Tempo, *p*, *a Tempo legato assai*, *pp*

f, *p*, *f*

VIOLINO 19

Andante

№ 2

140

Recit

14

4

f

Andante

4

Adagio non troppo

13

P

4

f

m.d

1

PF

5

P

一

4

f

6A

4745

1

VIOLINO 1^o

The musical score for Violino 1 consists of several systems of staves. The first three systems are in treble clef with a key signature of two sharps (F# and C#). The first system contains three staves of music. The second system contains two staves, with the lower staff marked 'pp' and 'p'. The third system contains two staves, with the lower staff marked 'pp' and 'p'. The fourth system is marked 'N^o 3.' and contains two staves, with the lower staff marked 'Recit' and 'Adagio'. The fifth system contains two staves, with the lower staff marked 'p', 'f', 'p', 'f', and 'p'. The sixth system contains two staves, with the lower staff marked 'f' and 'p'. The seventh system contains two staves, with the lower staff marked 'Andante' and 'a Tempo'. The eighth system contains two staves, with the lower staff marked 'Vivace'. The ninth system contains two staves, with the lower staff marked 'f' and 'pp'. The tenth system contains two staves, with the lower staff marked 'ff'.

VIOLINO 1º

Handwritten musical score for Violino 1º, page 6. The score consists of 14 staves of music in G major (one sharp) and 2/4 time. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, slurs, and dynamic markings. The dynamics range from piano (p) to fortissimo (ff). The piece concludes with a double bar line and repeat dots.

marcato

VIOLINO 19

Violino I.

8va. loco

ff

Largo Recit.

Nº 4

p

pp

a Tempo

Listesso moto

p

poco a poco cres

f

mf

p

tr

tr

fp

fp

fp

fp

fp

f

p

p

p

p

p

pp

f

p

pp

pp

VIOLINO 1^o

Maestoso moderato assai

N^o 5.

Handwritten musical score for Violino 1, N. 5, Maestoso moderato assai. The score consists of 14 staves of music in G major (one sharp) and 4/4 time. The tempo is 'Maestoso moderato assai'. The score includes various musical notations such as dynamics (f, sf, p, pp), articulation (trills, accents), and phrasing (slurs, ties). The music is written for Violino 1.

VIOLINO 1^o

Vivace

Violino 1^o score, page 10, Vivace tempo. The score consists of 12 staves of music. The key signature is one flat (B-flat), and the time signature is common time (C). The music is characterized by rapid sixteenth-note passages, often with slurs and accents. Dynamics include *f* (forte), *sp* (sforzando), *p* (piano), and *pp* (pianissimo). The piece concludes with a double bar line.

VIOLINO 1?

11

Finale Andante

Andante

Nº 7

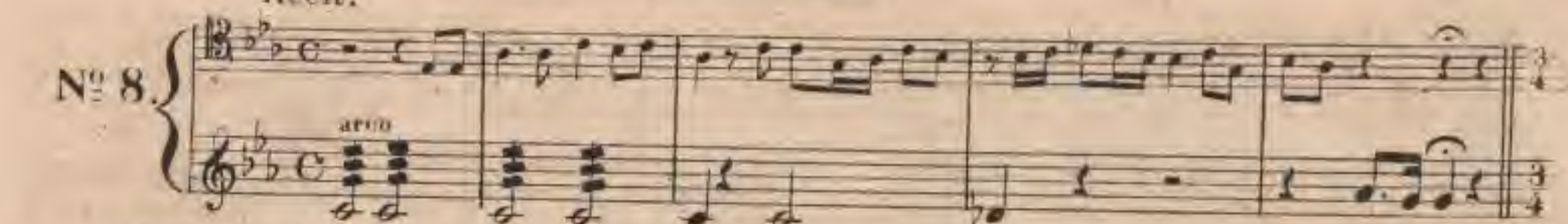
Handwritten notes on the right margin:

- 7p
- 96
- Carb
- Fag
- Cor
- Tromp
- Tromp

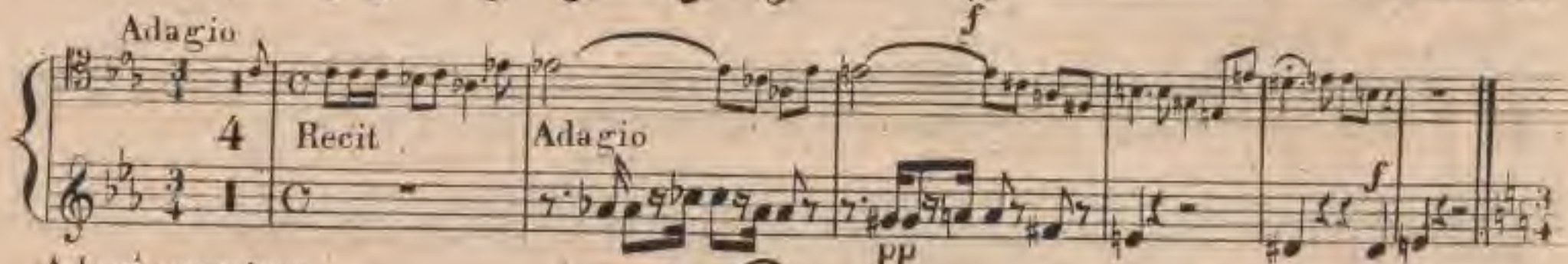
Dynamic markings: *f*, *p*, *sp*, *poco più mosso*, *Adagio non troppo*, *Adagio*, *Recit*, *a Tempo*, *Largo*, *pizz*, *attacca*.

VIOLINO I^o

Recit.

N^o 8.

Adagio



Adagio maestoso



Vivace con fuoco

N^o 9.

VIOLINO I?

13

Handwritten musical score for Violino I, page 13. The score consists of 12 staves of music in 3/4 time, featuring various dynamics (f, p, pp, ff, pizz) and articulations (accents, slurs). The key signature has two flats (B-flat and E-flat). The music includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A double bar line with the number 11 is present on the 12th staff.

Nº 10

Andante

12/8

pp sempre pianissimo e legato assai

Nº 12

Maestoso

C

pp Nº 11, tacet

VIOLINO 1º

15

f

Moderato

10*f*

5

2

1

poco più mosso

sf sf sf sf

1 *più mosso ff*

sf sf sf sf sf sf sf sf

più mosso

ff

ff

ff

ff

Fine

(Mus. Q 3245)

Introduzione
Adagio non troppo

VIOLINO 2º

Christi Grablegung von S. Neukirch

Nº 1.

Recit.

a Tempo

legato assai

Andante Recit

Nº 2.

Andante

Recit.

VIOLINO 2º

Adagio non troppo

13 p p f p

pp f p

pp f p f p f p f

pizz pp arco

pp pp pp

Recit

Nº 3. p f p f p

1 trem

Andante

Pa Tempo

Vivace

f p pp f

VIOLINO 2^o

Handwritten musical score for Violino 2^o. The score consists of 15 staves of music, written in treble clef with a key signature of one flat (B-flat). The music is characterized by rapid sixteenth-note passages, often beamed together in groups. Dynamics include *ff* (fortissimo), *f* (forte), and *sf* (sforzando). Articulations such as accents and slurs are used throughout. The notation includes various accidentals (sharps, flats, naturals) and rests. The score concludes with a final cadence on the last staff.

VIOLINO 2º

5

Handwritten musical score for Violino 2º, page 5. The score consists of 13 staves of music in G major (one sharp) and 2/4 time. It features various musical notations including eighth and sixteenth notes, rests, trills (tr), and dynamic markings such as p, f, sf, pp, and ff. The piece concludes with a double bar line.

VIOLINO 2º

Andante

№ 6

Recit

poco più mosso

Andante

Adagio non troppo

4 Vivace

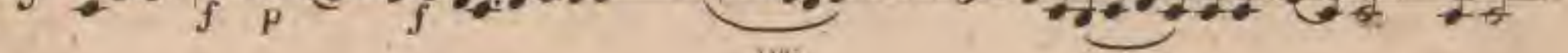
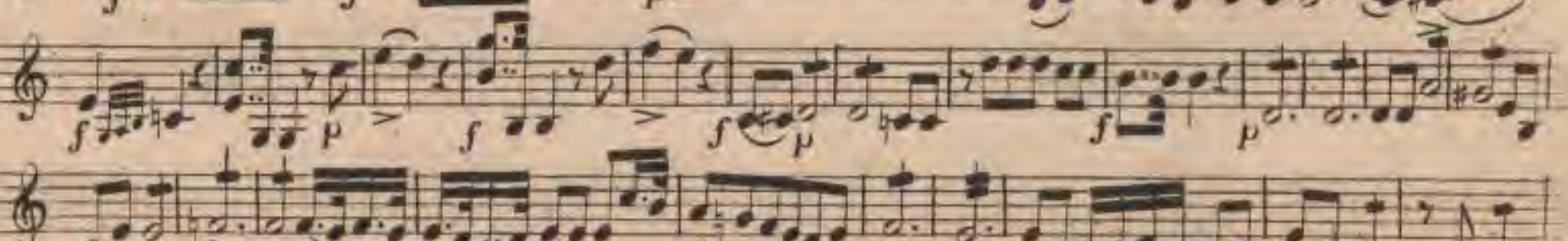
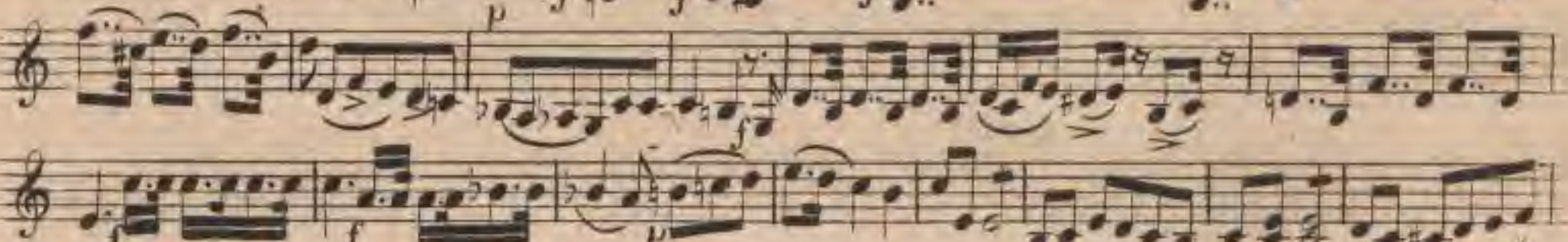
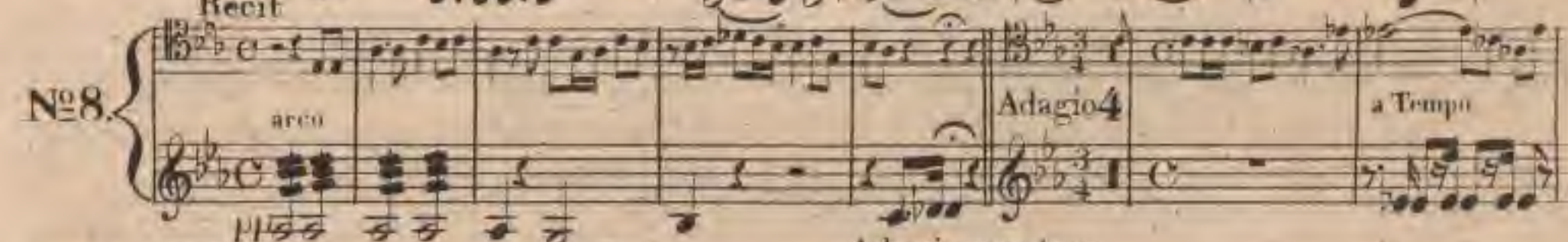
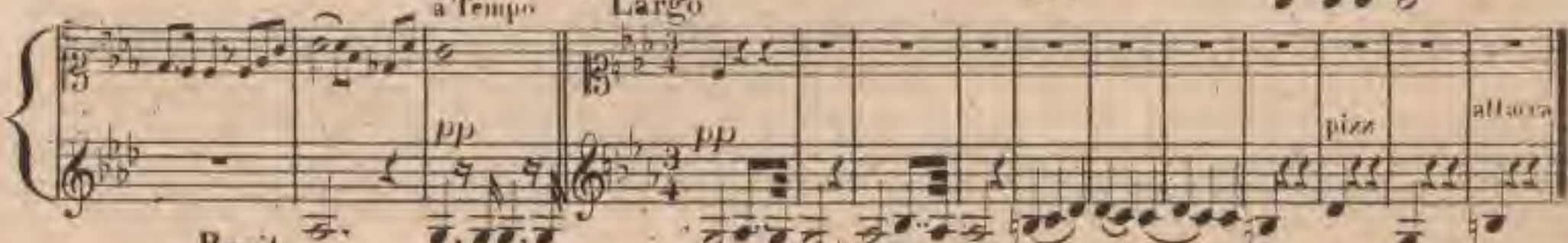
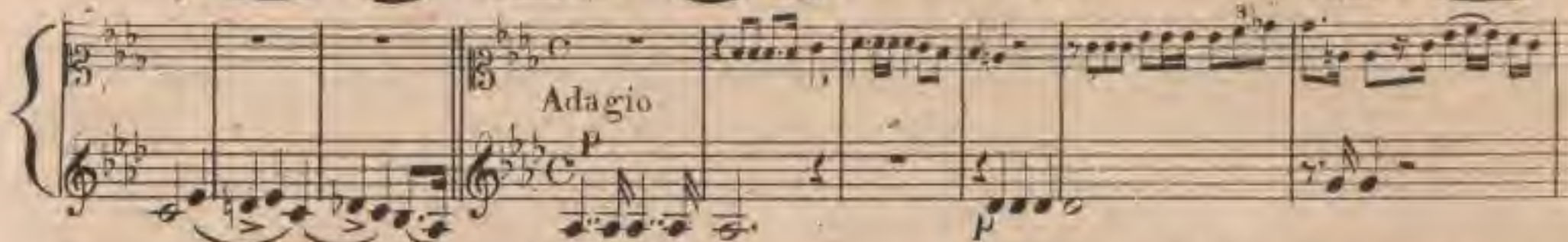
eres

VIOLINO 2^o

The musical score for Violino 2 consists of several systems of staves. The first system includes four staves of music with various dynamics such as *p*, *fp*, *sf*, *ff*, and *f*. The second system is marked "Finale Andante" and includes a section labeled "Recit" with a tempo change to "Andante". The third system is marked "poco più mosso" and features a section labeled "poco più mosso". The score includes a variety of musical notations, including sixteenth notes, eighth notes, and rests, as well as dynamic markings like *f*, *p*, *ff*, *fp*, and *pp*. The page number "445" is visible at the bottom center.

VIOLINO 2º

Adagio non troppo



5

4495

VIOLINO 2º

Andante

№ 10

Nº 10

Andante

sempre pp e legato assai

f

pp

pp

f

pp

pp

Maestoso

pp Nº 11, tacet.

№ 12

Maestoso

N^o 12 *maestoso*

f

f

11

4495

(Mus. Q 3245)

VIOLE

Christi Grablegung von S. Neukomm.

N^o 1
INTRODUZIONE.

Adagio non troppo

1^o
2^o

p *f* *p* *f* *p* *f* *p* *f* *p* *f*

cres *cres* *f* *dimin* *p* *f* *p* *f* *p* *f*

Recit *a Tempo* *a Tempo*

pp *f* *p* *f* *pp* *p* *f* *f* *f* *f*

VIOLE

3

Andante

Nº 2.

12

Recit

pp

f

f

f

Andante

p

p

f

p

Adagio non troppo

13

p

p

f

p

mf

p

p

pp

f

p

p

f

p

fp

fp

f

p pizz

arco

pp

>

pp

pp

VIOLE

N° 3. *Recit*

p sf p f p p

f sf p trem.

a Tempo Andante

f f p p

f sf p pp

Vivace

f sf

ff

f

f

VIOLE

5

sf sf sf sf sf

sf sf sf sf sf

sf sf sf sf sf

sf sf sf sf sf

sf sf

sf sf

ff marcato sf sf

sf

sf sf sf sf sf sf sf sf ff

ff

ff

ff

4495

VIOLE

N^o 4. *Recit*
Largo
p

pp *a Tempo*
pp

Lo stesso moto

poco a poco cres *p*

f *sf*

sf *f* *fp* *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

f *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

p *pp* *pp*

Maestoso moderato assai
 N^o 5. *f*

VIOLE

7

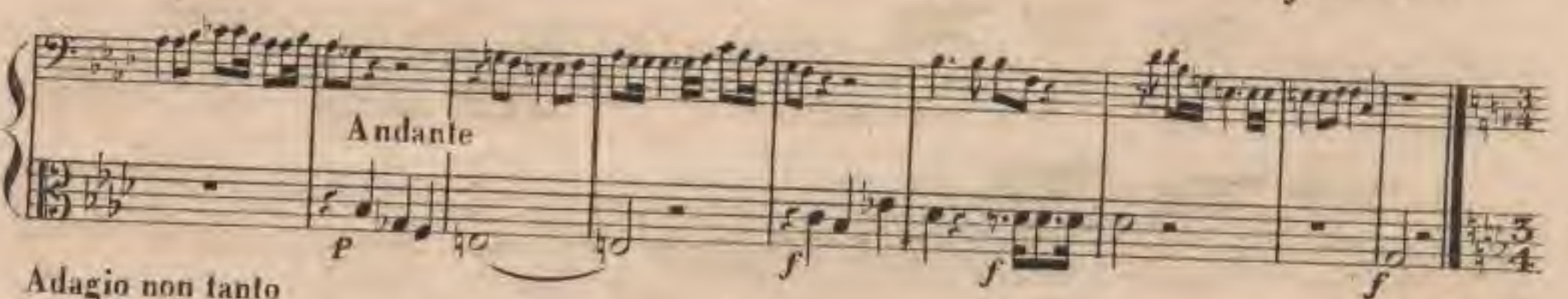
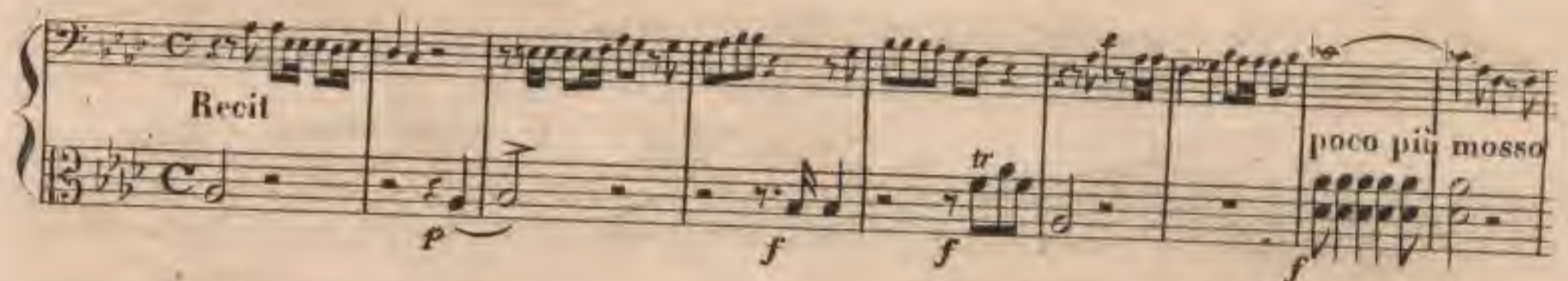
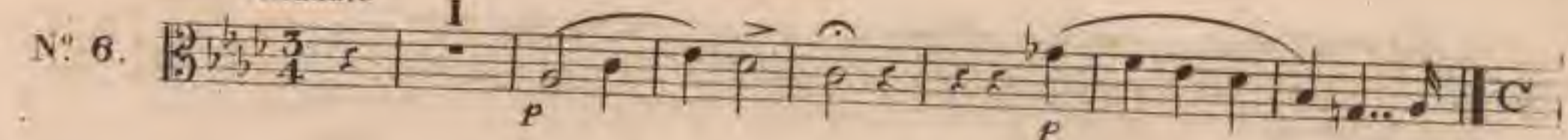
This musical score for Violin is written in G major (one sharp) and 3/4 time. It consists of 14 staves of music. The notation includes various dynamics such as *f* (forte), *sf* (sforzando), *p* (piano), and *ff* (fortissimo), as well as articulation marks like accents and slurs. A first ending bracket labeled '1' is present on the third staff. The piece concludes with a double bar line on the final staff.

VIOLE

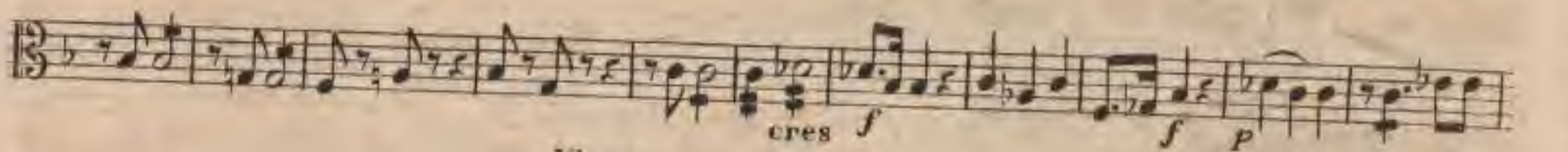
Andante

Nº 6.

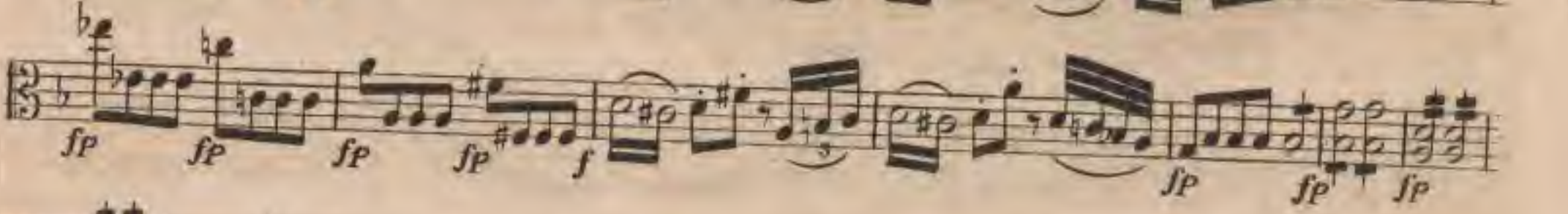
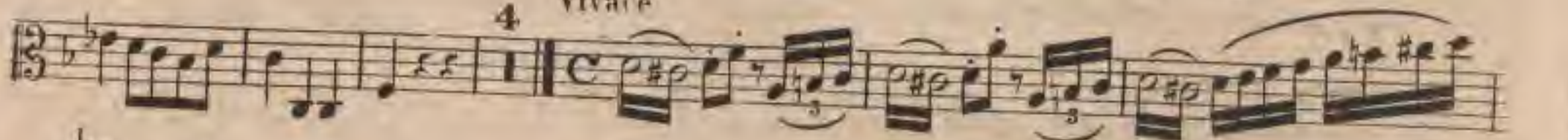
I



Adagio non tanto



Vivace



VIOLE

9

Violin part of a musical score, measures 1-8. The music is in 3/4 time, key of B-flat major. It features a melodic line with various dynamics including *p*, *fp*, *f*, and *pp*. The notation includes slurs, ties, and accidentals.

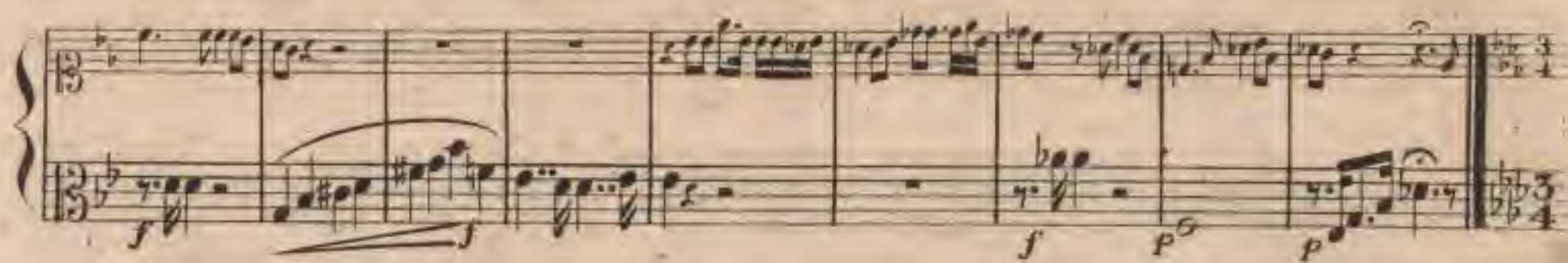
Nº 7.
FINALE.

Piano introduction for No. 7, measures 1-4. The tempo is marked *Andante* and the mood is *Recit*. The music is in 3/4 time, key of B-flat major. It features a melodic line with various dynamics including *f* and *fp*.

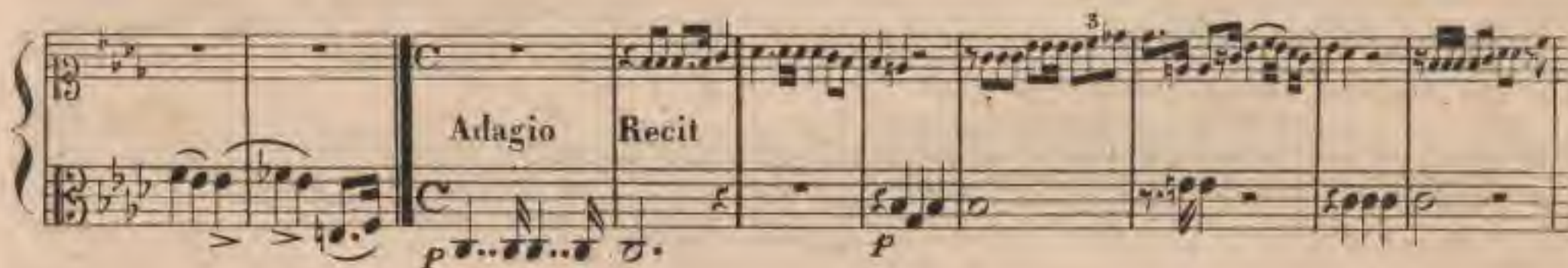
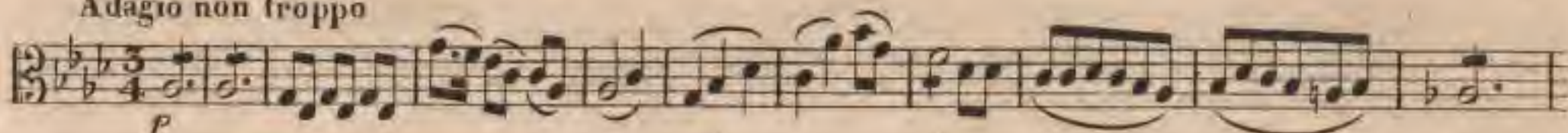
Piano introduction for No. 7, measures 5-8. The music continues with various dynamics including *fp* and *f*. The notation includes slurs and ties.

Piano introduction for No. 7, measures 9-12. The tempo is marked *poco più mosso*. The music continues with various dynamics including *f* and *p*. The notation includes slurs and ties.

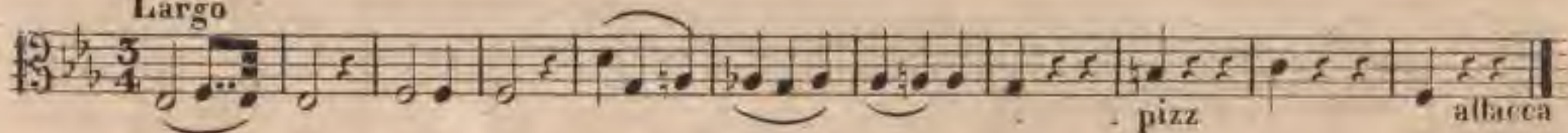
VIOLE



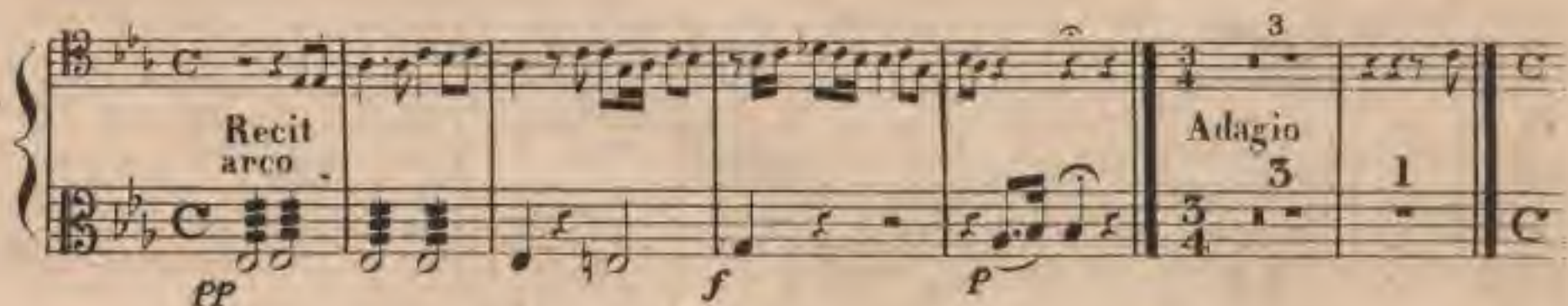
Adagio non troppo



Largo



N° 8.



VIOLE

Adagio maestoso

First system of music for Violin, Adagio maestoso. The score consists of six staves. The first staff begins with a forte (*f*) dynamic and includes trills (*tr*) on the second and fourth measures. The second staff continues with a forte (*f*) dynamic. The third staff features trills (*tr*) on the first and third measures, with dynamics of *f*, *p*, *f*, and *p*. The fourth staff has dynamics of *f*, *p*, *f*, and *fp*. The fifth staff starts with *f* and *p*. The sixth staff begins with *f* and *fp*, and ends with a first ending bracket labeled *1* and the word *attacca*.

Vivace con fuoco

N° 9.

Second system of music for Violin, Vivace con fuoco. The score consists of six staves. The first staff begins with a forte (*f*) dynamic. The second staff has dynamics of *f* and *f*. The third staff starts with *p* and *f*. The fourth staff includes a pizzicato (*pizz*) section with a *pp* dynamic, followed by an arco section. The fifth staff begins with a forte (*f*) dynamic. The sixth staff has dynamics of *sf*, *sf*, *sf*, *f*, and *sf*, and ends with a first ending bracket labeled *1*.

VIOLE

1 1

f *f*

pp

f

11 pizz

p *pp*

Andante

N^o 10.

12 8

sempre *pp* e legato assai

p

VIOLE

13

pp

f

pp

pp

N.º II. Tacet.

Maestoso

N.º 12.

f

f

sf

f

C

Christi Grablegung von S. Neukomm.

a Tempe

No 2.

Andante

VIOLONCELLO

Adagio non troppo

Violoncello score for Adagio non troppo, measures 1-10. The music is in G major (one sharp) and 3/4 time. Dynamics include *fp*, *f*, *p*, *mf*, *ppizz*, *arco*, and *pp*. The score features various articulations such as slurs, accents, and a first ending bracket.

Recit.

N^o 3.

Violoncello score for Recitativo, measures 11-15. The music is in G major and common time (C). Dynamics include *p* and *f*. The score is written for a single staff.

Andante

a Tempo

Violoncello score for Andante, measures 16-20. The music is in G major and 3/4 time. Dynamics include *f*, *p*, and *pp*. The score includes a tremolo marking and a tempo change to 'a Tempo'.

31

10

2.54%

VOLONCELLO

Largo

№ 4.

Recit

a Tempo

Listesso moto

m.f.

071-6

£

—

1

10

2

1

Maestoso moderato assai

No 5.

VIOLONCELLO

5

This page of a musical score for Violoncello (Cello) contains 14 staves of music. The key signature is B-flat major (two flats) and the time signature is 4/4. The music features a variety of textures, including single-line melodic lines, double basses, and dense chordal passages. Dynamics such as *f* (forte), *p* (piano), *sf* (sforzando), and *ff* (fortissimo) are used throughout. A tempo or mood change is indicated by the marking *più mosso* (faster) above the eighth staff. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast or rhythmic section. The page concludes with a double bar line and repeat signs at the end of the final staff.

VIOLONCELLO

Andante

N^o 6. 1

Recit

p p p

poco più mosso

Andante

f f f

Adagio non troppo

f f f p f p f p f

p

ff

4 Vivace

f p f p

fp fp fp fp

fp

tr

p

f

p

f p fp fp

f p

4405

Detailed description: This is a page of a musical score for Violoncello, numbered 6. The score is written in bass clef with a key signature of one flat (B-flat). It begins with a tempo marking of 'Andante' and a first ending bracket labeled '1'. The first system includes a 'Recit' (recitative) section. Dynamics include piano (p), forte (f), and fortissimo (ff). The tempo changes to 'poco più mosso' and then back to 'Andante'. A section marked 'Adagio non troppo' follows, with dynamics ranging from piano to forte. The tempo then changes to '4 Vivace' for a more rhythmic section. The score concludes with a page number '4405' at the bottom.

VIOLONCELLO

7

Finale Andante

N^o 7.

poco più mosso

Adagio non troppo

Adagio Recit

VOLONCELLO

No. 8

Largo

a Tempo

Recit

Adagio

Adagio maestoso

Vivace con fuoco

attacca

No. 9

Vivace con fuoco

attacca

VOLONCELLO

9

Measures 1-11 of the Violoncello score. The music is in bass clef with a key signature of one flat. Dynamics include *f*, *ff*, *p*, and *pp*. First and second endings are marked with '1'.

Andante

Nº 10.

Measures 12-23 of the Violoncello score. The music is in bass clef with a key signature of two sharps. Dynamics include *f*, *pp*, and *pizz*.

4495

Nº 11. (acel.)

VIOLONCELLO

Maestoso

Nº 12.

The musical score is written for Violoncello and consists of 15 staves. It begins with a **Maestoso** tempo marking and a forte (**f**) dynamic. The first section is characterized by a steady eighth-note pattern. After the fourth staff, there is a double bar line and a **Moderato** tempo change. This section includes a triplet of eighth notes marked **3f**. The score continues with various dynamic markings including **f**, **sf**, **ff**, and **ff**. There are also markings for **poco più mosso** and **più mosso**. The piece concludes with a final cadence marked **ff**.

[Mus. Q 3245]

Christi Grablegung von S. Neubauer.

Musical score for the bass line of 'L'Espresso'. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes dynamic markings *p*, *f*, and *pp*, and a crescendo hairpin. The notation features eighth and sixteenth notes, often beamed together, and rests.

The first system of the musical score for 'The Swan Song' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante' and the time signature is 4/4. The music starts with a series of eighth and sixteenth notes, followed by a half note. The dynamics are marked as *f*, *p*, *f*, *p*, *f*, and *dim p*. The system ends with a double bar line.

The first system of the musical score for 'The Swan Song' is shown. It consists of two staves, a treble staff and a bass staff, joined by a brace on the left. The key signature is one flat (B-flat) and the time signature is 2/2. The bass staff contains the melody, starting with a half note G2, followed by a half note F2, and then a series of eighth and sixteenth notes. The treble staff is mostly empty, with some notes appearing in the final measures. Dynamic markings are present below the bass staff: *f* and *p* at the beginning, *f* and *p* with a crescendo hairpin, and *pp* at the end.

The first system of the musical score for 'The Swan Song' is shown. It consists of two staves, a treble staff and a bass staff, both in 2/4 time. The key signature has one flat (B-flat). The tempo is marked 'a Tempo'. The first measure of the treble staff begins with a forte (*f*) dynamic. The bass staff begins with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, with some rests. The system ends with a fermata over the final note of the treble staff.

The first system of the musical score for 'The Song of the Lark'. It features a piano introduction in 3/4 time, marked 'a Tempo'. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic markings 'pp' (pianissimo) and 'f' (forte) are indicated at the bottom of the system.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, treble and bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece consists of 12 measures. The first measure has a treble staff with a quarter note G4, an eighth note A4, and a quarter note B4. The bass staff has a half note G3. The second measure has a treble staff with a quarter note A4, an eighth note B4, and a quarter note C5. The bass staff has a half note A3. The third measure has a treble staff with a quarter note B4, an eighth note C5, and a quarter note D5. The bass staff has a half note B3. The fourth measure has a treble staff with a quarter note C5, an eighth note D5, and a quarter note E5. The bass staff has a half note C4. The fifth measure has a treble staff with a quarter note D5, an eighth note E5, and a quarter note F5. The bass staff has a half note D4. The sixth measure has a treble staff with a quarter note E5, an eighth note F5, and a quarter note G5. The bass staff has a half note E4. The seventh measure has a treble staff with a quarter note F5, an eighth note G5, and a quarter note A5. The bass staff has a half note F4. The eighth measure has a treble staff with a quarter note G5, an eighth note A5, and a quarter note B5. The bass staff has a half note G4. The ninth measure has a treble staff with a quarter note A5, an eighth note B5, and a quarter note C6. The bass staff has a half note A4. The tenth measure has a treble staff with a quarter note B5, an eighth note C6, and a quarter note D6. The bass staff has a half note B4. The eleventh measure has a treble staff with a quarter note C6, an eighth note D6, and a quarter note E6. The bass staff has a half note C5. The twelfth measure has a treble staff with a quarter note D6, an eighth note E6, and a quarter note F6. The bass staff has a half note D5. The piece ends with a double bar line. There are some handwritten annotations, including 'f' (forte) under the first and third measures of the bass staff, and a sharp sign (#) under the eighth measure of the bass staff.

CONTRA BASSO

Nº 2.

Andante Recit

12

Andante *pp* *f* *f*

Adagio nontropo

14

p *p* *f* *p* *p* *mf* *p* *p* *p* *p* *f* *pizz* *arco* *p* *f* *fp* *p* *p* *pp*

Nº 3.

Recit

p *sf* *p* *f*

f *sf* *f* *f* *p* *f* *pp*

a Tempo

Andante

Vivace

CONTRA BASSO

3

This musical score for Contrabass consists of 14 staves. The tempo is marked 'Vivace'. The key signature has one flat (B-flat). The dynamics range from *f* (forte) to *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and articulation marks. A 'marcato' marking appears on the 10th staff. The piece concludes with a double bar line on the 14th staff.

CONTRA BASSO

Recit. Largo

No 4.

No. 4.

p

pp

a Tempo

pp

Lo stesso moto

poco a poco cres *p*

cres *f* *f*

fp *fp* *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

f *p* *f* *p* *f* *p* *f* *p*

pp *pp*

Maestoso moderato assai

No. 5.

CONTRA_BASSO

The musical score is written for Contrabasso and consists of 12 staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- Staff 1:** Starts with a series of eighth notes, followed by a half note. Dynamics: *sf*, *sf*.
- Staff 2:** Continues with eighth notes. Dynamics: *f*.
- Staff 3:** Features a half note followed by eighth notes. Dynamics: *p*.
- Staff 4:** Starts with a first ending bracket labeled '1' over a half note, followed by eighth notes. Dynamics: *f*, *p*.
- Staff 5:** Continues with eighth notes. Dynamics: *p*.
- Staff 6:** Includes the instruction 'più mosso' above the staff. Dynamics: *p*.
- Staff 7:** Continues with eighth notes. Dynamics: *p*.
- Staff 8:** Features a series of eighth notes. Dynamics: *sf*, *sf*, *sf*, *sf*.
- Staff 9:** Continues with eighth notes. Dynamics: *sf*, *sf*, *sf*, *sf*.
- Staff 10:** Continues with eighth notes. Dynamics: *sf*, *sf*, *sf*, *sf*.
- Staff 11:** Continues with eighth notes. Dynamics: *sf*, *sf*, *sf*, *sf*.
- Staff 12:** Continues with eighth notes. Dynamics: *sf*, *sf*, *sf*, *sf*.

CONTRA BASSO

Nº 6.

Andante *Recit*

1 2

p *p* *p* *f*

f *tr* *poco più mosso* *f* *Andante* *p*

f *tr* *f* *f*

Adagio non troppo

4 *f* *p* *f* *p* *f* *p* *f* *p*

f *ff* *ff*

4 *Vivace*

f *p* *f* *p* *f* *p* *f* *p*

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

cres *f* *p*

CONTRA BASSO

7

N^o 7. Andante Recit

poco più mosso

CONTRA-BASSO

Adagio non troppo

p

Adagio

Recit

p *p*

f *ff* *p*

Largo

pp *pizz* *attacca*

Recit

N^o 8. *pp* *arco* *p*

Adagio

3

a Tempo
Adagio

pp *pp* *f* *f*

Adagio maestoso

f *f* *p* *f*

f *f* *p* *f* *p* *f* *p* *sp* *f*

CONTRA BASSO

9

p *sf* *f* *sf* *f* *p* *1*

p *f* *sf* *p* *attacca*

Nº 9. *f*

f *p* *sf* *sf*

f *p* *sf* *sf*

sf *sf* *f*

f *1*

f *1* *f* *f*

ff *p*

pp

f *1* *11* *pizz*

p *pp* Nº 10. 11. tacet

CONTRA BASSO

Maestoso

N^o 12.

Musical score for Contrabasso, No. 12, Maestoso. The score consists of 12 staves of music. The tempo is marked "Maestoso" and the dynamics range from *f* (forte) to *ff* (fortissimo). The key signature is one flat (B-flat). The time signature is 2/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first staff begins with a *f* dynamic. The second staff has a *f* dynamic. The third staff has a *f* dynamic. The fourth staff has a *f* dynamic. The fifth staff has a *f* dynamic. The sixth staff has a *f* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a *f* dynamic. The ninth staff has a *f* dynamic. The tenth staff has a *f* dynamic. The eleventh staff has a *f* dynamic. The twelfth staff has a *f* dynamic.

FLAUTO I

Christi Geduld von S. Neukomm.

Nº 1. Tacet

Recit

und wollten, der einst mit Po-saunen Auferstehung ge-beut so von der Verwesung schützen,

Nº 2.

Andante

Solo *f*



Recit 9

Adagio non troppo



Nº 3.

Recit

Basso

Vivace



FLAUTO I^o

The musical score for Flauto I consists of several systems of staves. The notation includes various musical symbols such as notes, rests, slurs, ties, and dynamic markings. The key signature is one flat (B-flat). The score includes the following markings and features:

- marcato**: Marked in the fourth system.
- Maestoso molto assai**: Marked in the fifth system.
- N^o 4. Tacet**: Indicated at the end of the fifth system.
- N^o 5.**: Marked at the beginning of the sixth system.
- dolce**: Marked in the seventh system.
- più mosso**: Marked in the eighth system.

The score is written for a single flute part, with multiple staves showing different musical lines and techniques. The notation is complex, with many slurs and ties, indicating a highly technical and expressive piece.

FLAUTO 1^o

3

N^o 6. *Andante* 3 3 15 *Recit* *Basso*

Adagio non tanto 3 *f* *p* 8 *f* *tr*

1 *p* 5 *Solo* *f*

3 *Solo* *p* 1 *f*

Vivace *Viol^o* *Solo* 20

2 *fp* *f* 5

1 17 7 9 *ten*

N^o 7. *Violino* *Recit* *Viol^o* *Viol^o* *Andante* *Andante*

p *fp* 3 *p* *fp* 1 *p* *fp* 4 *poco più mosso* *Viol^o* *Recit* *p* *sf*

Viol^o *Recit* *Viol^o* 3

4 Adagio FLAUTO I

non troppo Adagio Largo 1 - legato assai 1 3

Viol^o *pp* affacca

N^o 8. Recit Viol^o Solo

Adagio a Tempo *p* Solo *p* *f*

Adagio maestoso 3 15 Solo 22 affacca

N^o 9. Vivace con fuoco 1 1 20 25

1 1 4 11 *f* 11 1 3 *f*

2 N^o 10 Tacet

FLAUTO I^o

Adagio

N^o 11

Maestoso

N^o 12

(Hms. O 3245)

Christi Grablegung von S. Neukoman.

N^o. 2.

Andante

f sf sf

Recit 9 Adagio non troppo

p Solo *fp*

[illegible]

The first system of the musical score for 'The Bird Song' is written on a single staff in treble clef. The key signature has one sharp (F#), and the time signature is 4/4. The music begins with a treble clef and a key signature of one sharp. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4, all beamed together. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4, all beamed together. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4, all beamed together. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3, all beamed together. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3, all beamed together. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3, all beamed together. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2, all beamed together. The eighth measure contains a quarter note F#2, a quarter note E2, and a quarter note D2, all beamed together. The ninth measure contains a quarter note C2, a quarter note B1, and a quarter note A1, all beamed together. The tenth measure contains a quarter note G1, a quarter note F#1, and a quarter note E1, all beamed together. The eleventh measure contains a quarter note D1, a quarter note C1, and a quarter note B0, all beamed together. The twelfth measure contains a quarter note A0, a quarter note G0, and a quarter note F#0, all beamed together. The thirteenth measure contains a quarter note E0, a quarter note D0, and a quarter note C0, all beamed together. The fourteenth measure contains a quarter note B0, a quarter note A0, and a quarter note G0, all beamed together. The fifteenth measure contains a quarter note F#0, a quarter note E0, and a quarter note D0, all beamed together. The sixteenth measure contains a quarter note C0, a quarter note B0, and a quarter note A0, all beamed together. The seventeenth measure contains a quarter note G0, a quarter note F#0, and a quarter note E0, all beamed together. The eighteenth measure contains a quarter note D0, a quarter note C0, and a quarter note B0, all beamed together. The nineteenth measure contains a quarter note A0, a quarter note G0, and a quarter note F#0, all beamed together. The twentieth measure contains a quarter note E0, a quarter note D0, and a quarter note C0, all beamed together. The system ends with a double bar line.

N^o 3. *Recit* *Vivace* $\sharp E$ 3

25 Basso

A single staff of handwritten musical notation. The staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes a variety of note values: quarter notes, eighth notes, and sixteenth notes, some of which are beamed together. There are also rests and accidentals (sharps and flats) scattered throughout. The handwriting is fluid and characteristic of 18th or 19th-century musical manuscripts. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a single staff. The notation includes various notes, rests, and a 4-measure rest. The staff is written on a single line with a treble clef. The notes are mostly eighth and sixteenth notes, with some beamed together. There are also some rests and a 4-measure rest. The notation is written in a cursive, handwritten style.

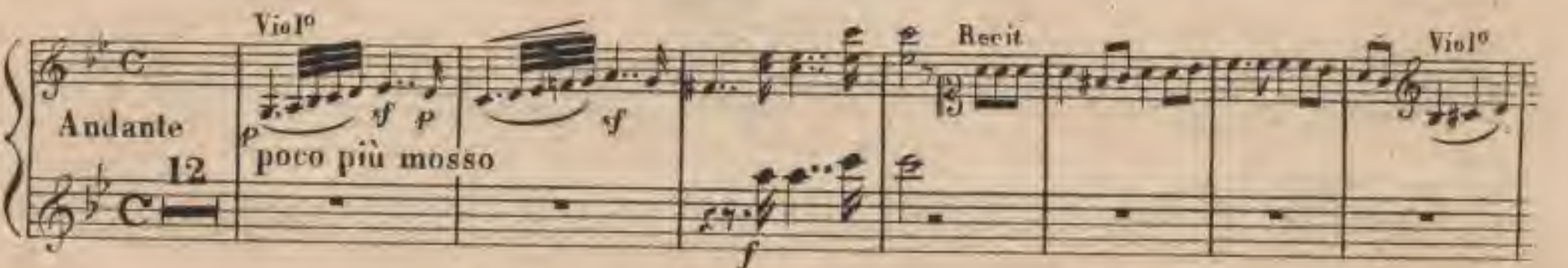
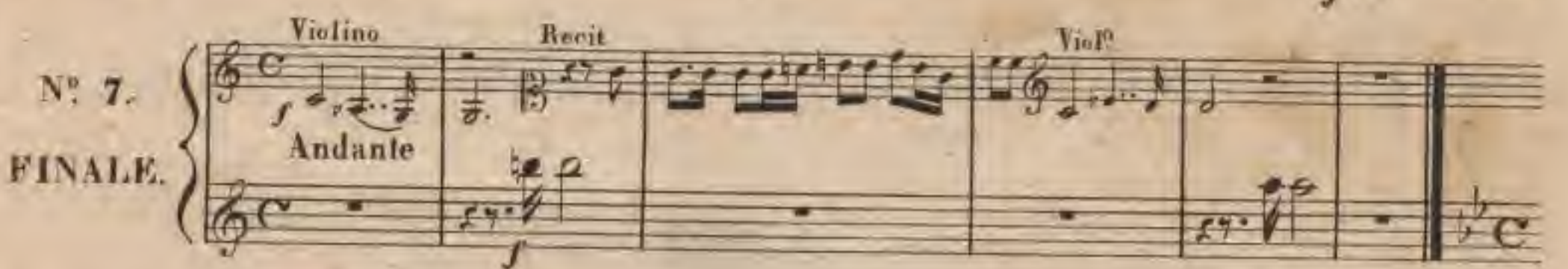
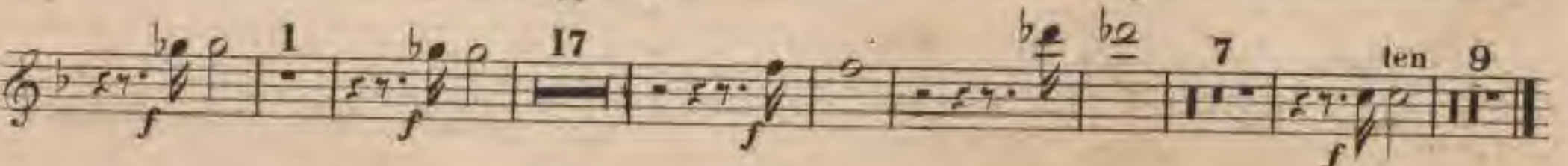
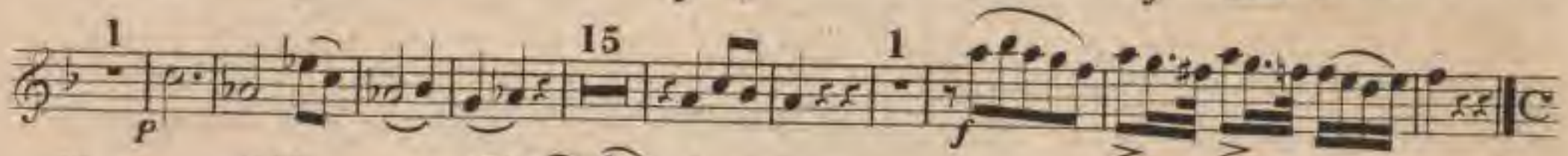
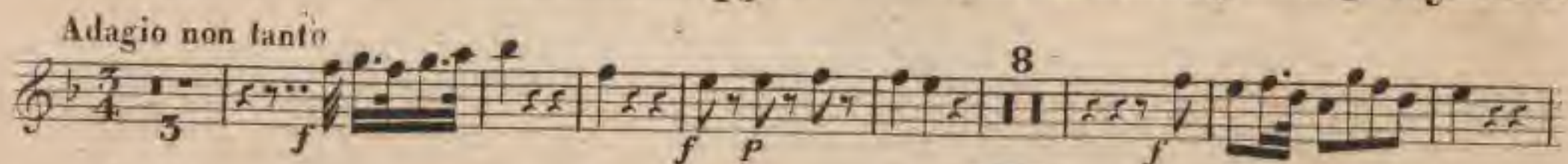
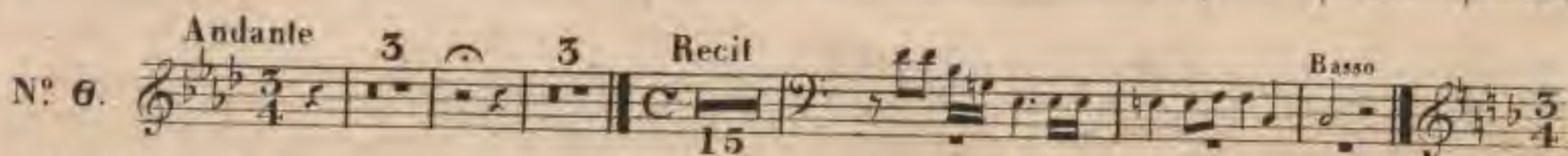
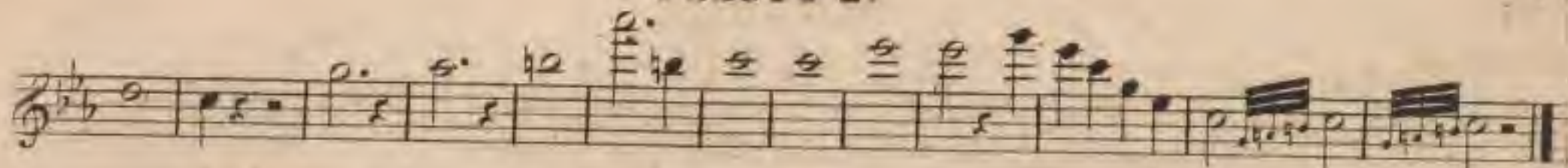
FLAUTO 2^o

The musical score for Flauto 2 consists of ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is characterized by rapid sixteenth-note passages and slurs. Dynamics include *f* (forte) and *ff* (fortissimo). Articulations such as accents and slurs are used throughout. Performance instructions include *marcato* (marked) and *Maestoso moderato assai* (Majestic moderate very much). The score includes several measures with fingerings (e.g., 7, 3, 4, 1, 3, 3, 1, 2, 8, 6) and breath marks. The piece concludes with a double bar line and the instruction *N. 4. Tacet.*

The second staff begins with the instruction *N. 5.* and a key signature change to two flats (B-flat and E-flat). The tempo/mood is *Maestoso moderato assai*. The music continues with similar rapid passages and slurs. Dynamics include *f* and *ff*. The instruction *dolce* (sweet) appears. The tempo/mood changes to *più mosso* (faster). The score concludes with a double bar line and the instruction *ff*.

FLAUTO 2°

3



FLAUTO 2°

Largo *pp legato assai* **3**

Violino

allacca

N° 8. **Adagio** **3** **4** **1 a Tempo** **1**

Recit 1° Solo

Adagio maestoso **3** **42**

Viol.

allacca

N° 9. **Vivace con fuoco** **1** **1** **1** **20**

25 **1** **1** **4**

11

11 **1** **3**

2 **N° 10. Tacet.**

FLAUTO 2°

N° 11. *Adagio*

11

24. Molto

morendo

N° 12. *Maestoso*

22

Moderato

39

10

6

ff poco più mosso

1

più mosso

5

più mosso

3

ff

(Mus. Q. 3245)

OBOE I^o

Christi Grablegung von S. Neukomm.

N^o 1. 2. tacet.

1

N^o 3. *Recit. Andante Vivace*

16 12 4 3

f

1

f

16

f

5 5

f

5

f f f f

8

f f f f f f f f

13

f

4

f

N^o 4. tacet.

N^o 5. *Maestoso moderato assai*

2 *f* 5 *f* 2 *f* 1

4 17

pia mosso

3 2 6

4 3 1 4

f f f f f f f f

OBOE 1^o

N^o 6. *Andante* 3 3 *Recit* *Viol* *Adagio non troppo*

15 *f* 7 *p* 20 *ff* *f* *Vivace* 5 *f* *p* 27 *f* 17 *f* 7 *ten* 9

N^o 7. *Finale Andante* *Oboe* 1 2 *Andante* *Basso* *Recit* *Basso* *Oboe* *Basso* *p < fp*

3 4 *poco più mosso* *Cello* *f* 2 *Basso* *Adagio non troppo* *Adagio* *Recit* *Largo* 11 *allargando*

N^o 8. *Recit* 4 *Fl.* *Adagio* *Recit.* 1 *a Tempo* *p f*

Adagio maestoso 3 *f* 3 *Solo* 20 *Solo* *dol* 1

OBOE 1^o

3

Vivace, con fuoco

N^o 9.

Adagio

N^o 11.

Maestoso

N^o 12.

OBOE 2^o

N^o 1. 2. tacet.

Christi Grablegung von S. Neukomm.

1

N^o 3. *Recit Andante Vivace* 3

Maestoso moderato assai

N^o 5. 2 4 5 2 1

OBOE 2^o

N^o 6. Andante 3 3 Recit Basso Viol Adagio non troppo

15

7 20

ff

Vivace 5

27 1 1

17 7 9

N^o 7. Finale Andante 1 Basso Oboe 1 Andante 2 1^o Solo 4

Recit Cello

4 poco piu mosso

Adagio non troppo Adagio Largo

3 13 17 11

attacca

N^o 8. Recit 4 Adagio 4 1 a Tempo

1 Clar

Adagio maestoso

3

42

attacca

N^o 9. Vivace con fuoco

1 1 8 1 1

OBOE 2^o

3

6 2 21

f *p*

1 1 4

11 28 1 1 4

6

Nº 10. tacet.

Adagio

Nº 11. *f* *p* 47 1 4

Maestoso

Nº 12. 22 *f*

Moderato

32 *f*

9 *f*

6

poco più mosso

pù mosso

f

3 1 1 1

sf sf sf sf ff

pù mosso

2

f *ff*

(Mus. Q 3245)

1

Christi Grablegung von S. Neukomm.

Adagio non troppo

Recit 12 Andante

Recit 16 Vivace

17 marcato

№ 4 lacet

Maestoso, moderato assai

N^o 5.

maestoso moderato assai

N^o 5. *in B* *sf* *f*

pia mosso

N^o 6. *Recit 3* *3 Recit* *Adagio non troppo* *in B* *f*

Vivace 5 *f* *p* *f* *pp* *ten* *1* *ten* *1* *1*

CLARINETTO 1.^o

Finale

No 7. *Viol* *1 Viol* *1 Viol* *3*
in B. *Adagio* *1* *4 poco più mosso* *2 Viol*
3 *Adagio non troppo Recit Adagio* *Largo legato assai* *3* *attacca*
 No 8. *Recit* *3* *Fl* *Adagio* *1* *a Tempo*
in B *Solo* *Recit* *Basso*
1 *Adagio maestoso* *11*
13 *Solo* *22* *attacca*
 No 9. *Vivace con fuoco* *1* *1* *8* *1*
in B *1* *6* *27* *1* *1*
1 *6* *27* *1* *1*
13 *Solo*
9 *1* *1*
2
 No 10. *tacet*

CLARINETTO 1^oN^o 11.

Adagio

8

N^o 12.

Maestoso

in C 22

f

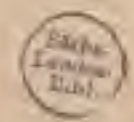
CLARINETTO 2^o
N^o 1. tacet

Christi Grablegung von S. Neukomm.

N^o 2. *Addante* 12 *Recit* *Adagio non troppo*

N^o 3. *Recit* *Andante* *Vivace* 4

N^o 4. tacet.



N^o 5.

N^o 6. *Recit* 3 3 *Recit* *Adagio non troppo*

in B 15 in B *f*

f *p* 7

f *tr* *ff* *p* 8

6 *f*

Vivace 20 *p* *fp*

5 *f* *p* *f*

5 1 17 *f*

8 *ten* *ten* 1 *ten* 1 1

f *p* *pp* *pp*

CLARINETTO 2^o

3

N^o 7. *Andante* Viol 1 Viol 1 Viol

in B *f* *f* *p* *fp* *a*

3 6 *poco più mosso* *f* Viol

3 Adagio non troppo Recit Adagio Largo 11

13 17 *allacca*

N^o 8. Recit 3 Adagio 4 2 1 Adagio maestoso

in B Recit Clar 1 11

Fl. *f* 40 *allacca*

N^o 9. *Vivace con fuoco* 1 1 8 1

in B 1 *f* *f* *f*

1 6 27 1 1

15 9 1 1

4 2

p *N^o 10 tacet*

CLARINETTO 2.^o

N^o II. *Adagio*

N^o II. *Adagio*
in C.

f *p* *f* *p* *cres* *f* *pp* *pp*

Nº 12. *Maestoso*
in C 22

Musical score for "L'Allegretto" by Franz Schubert, Op. 137, No. 3. The score is in 3/4 time, marked "Moderato". It consists of eight staves of music. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "ff" (fortissimo). There are also tempo markings like "più mosso" and "poco più mosso". The score ends with a double bar line and repeat dots.

1

Christi Grablegung von S. Neukomm.

Photo. 1.

Sales

N^o 2.

2

1

Recit

Adagio non troppo

fp

f

Ap

Recit

Andante

Vivace

Nº 3.

16

42

4

4495

FAGOTTO 1^o

N° 7. *Finale* *Viol.* *f* *8* *ten* *ten* *1* *ten* *f* *f* *1* *Andante* *pp* *pp* *pp* *pp* *2* *p < fp* *3* *p < fp* *4* *poco più mosso* *Adagio non troppo* *Adagio* *f* *6* *Viol.* *Soprano* *attacca*

N° 8. *Adagio* *3* *Viol.* *Largo* *Adagio* *Recit Tenore* *attacca* *Adagio maestoso* *f* *7* *10* *12* *6* *attacca*

N° 9. *Vivace con fuoco* *1* *1* *8* *1* *1* *8* *25* *f* *sf* *1* *1* *12* *2* *2* *1* *f* *2* *N° 10 tacet*

Adagio

FAGOTTO I^oN^o 11.

Musical score for Fagotto I, N° 11, Adagio. The score consists of five staves of music in bass clef, 3/4 time. It features various dynamics including *f*, *p*, and crescendos. The first staff begins with *f* and *p* markings. The second staff has a *p* marking. The third staff has a *p* marking. The fourth staff has a *f* marking. The fifth staff has *pp* markings.

N^o 12.

Maestoso

Musical score for Fagotto I, N° 12, Maestoso. The score consists of nine staves of music in bass clef, 2/4 time. It features various dynamics including *f*, *sf*, and crescendos. The first staff has a *f* marking. The second staff has a *sf* marking. The third staff has a *sf* marking. The fourth staff has a *sf* marking. The fifth staff has a *sf* marking. The sixth staff has a *sf* marking. The seventh staff has a *sf* marking. The eighth staff has a *sf* marking. The ninth staff has a *sf* marking.

FAGOTTO 2º

Christi Grablegung von S. Neukomm.

1

Nº 2. Andante 3 1º sf sf p

Recit II Adagio non troppo f f

1 6 7 p

6 p f

5 4 p f f fp cres

8 3 p p p PP

Nº 3. Recit Andante Vivace 4 3 f f

16 12

3 f

1

3 f sf sf f

3

4495

Mus. 452-1-D-502



FAGOTTO 2^o

marcato 4

sf *f*

7 3

f

N^o 4 tacet

Maestoso moderato assai

N^o 5. *f* *sf*

sf *sf* *f* *sf* *sf*

2 4 1 1

f *f* *p*

6 più mosso 3 2 6 4

p *f* *f*

sf *sf* *sf* *sf* *ff* *p*

sf *sf*

Andante 3 3 Recit Basso Voello

N^o 6. 15 16 17 18 Adagio non troppo

f *p* *f* *p*

6 4

f *p*

6 Vivace

f 5 *f* *p*

3

449万

FAGOTTO 2^o

Adagio

N^o 11

N^o 12

Maestoso

Moderato

poco piu mosso

piu mosso

sf

ff

4495

N^o 1. facet.

Christi Grablegung von S. Neukomm.

Andante in F

N^o 2.

N^o 2. *Fl.* *f* *Recit* *11* *Adagio non troppo* *p* *4*

pp *in A* *f* *12* *14* *p* *f* *1* *1* *p* *2* *p* *6* *6* *16* *pp*

N^o 3. *Recit* *16* *Andante* *Vivace in F* *f* *f* *2* *f* *1* *2* *2* *f* *1* *8* *1* *9* *11* *3* *4* *1* *5* *7* *1* *2* *1* *4* *f* *ff* *N^o 4. tacet.*

4445

Mus 4521-D-502

CORNO 1º

Nº 5. *Maestoso moderato assai* 1 2 8
 in Es 13 *f*

f 6 *f*

12 8 *f*
più mosso

17 1 *f* 1 *ff*

Nº 6. *Recit* 3 3 *Recit* *Basso* *Basso Adagio non troppo*
 in F 15

11 21 *f*

Vivace 34 1 15 *f*

6 9 1 1 2
pp *f* *pp* *pp* *pp*

Nº 7. *Finale Andante Andante Recit* 13 *Adagio non troppo Adagio Viol*
 in Es 6 8 4 13 16

Largo *p* 1 *allacca*

Nº 8. *Recit* 3 *Adagio* 6 *Adagio maestoso*
 4 54 *allacca*

Nº 9. *Vivace con fuoco in Es* 1 1 3
 1 *f* *f*

12 1 *f*

CORNO 12

The image displays a page of a musical score, likely for a piano or orchestra. It consists of five staves of music, each with a treble clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a '3' above the first measure, followed by a 'p' (piano) marking. The second staff has a 'f' (forte) marking. The third staff has a 'f' marking. The fourth staff has a 'p' marking. The fifth staff has a 'p' marking. The score is written in a style typical of early 20th-century musical notation.

Nº 10.11.tacet.

No 12. *Maestoso in C*

Maestoso in C

No 12.

f

f

4

f *f*

Moderato

1 2 3 4 5 6 7 8

44

f

4

poco più mosso

ff *f*

3 1

più mosso

1 1 7 1

f *f*

6

più mosso

f

ff

(Mus. Q. 3245)

CORNO 2º

Nº 5. *Maestoso moderato assai* *in Es*

1 2 8

13 *f*

6 *f*

più mosso

12 *sf* 8 *sf* 17 *sf*

1 *f* 1 *ff*

Nº 6. *Recit* 3 *Recit* *Basso* *Basso* *Adagio non troppo* *in F*

15 *f* 11 *f* 21 *f*

p *Vivace* 34 *f* 1

15 6 9 1 1 2

Vivace con fuoco 1 1 3 *pp* *pp* *pp* *Nº 7 8 tacet* *attaca*

Nº 9. *in Es* 1 *f* 1 3 *f*

12 1

3 5 *f*

CORNO 2º

3

The musical score for Corno 2º consists of ten staves. The first staff begins with a treble clef and a key signature of one flat (Bb). It contains several measures with first finger (1) fingering. The second staff continues the melody with first finger (1) fingering. The third staff features a second finger (2) fingering and a measure marked with a forte (f) dynamic. The fourth staff includes a measure marked with a piano (p) dynamic and a measure marked with a forte (f) dynamic. The fifth staff is marked with a forte (f) dynamic and a measure marked with a piano (p) dynamic. The sixth staff is marked with a forte (f) dynamic and a measure marked with a piano (p) dynamic. The seventh staff is marked with a forte (f) dynamic and a measure marked with a piano (p) dynamic. The eighth staff is marked with a forte (f) dynamic and a measure marked with a piano (p) dynamic. The ninth staff is marked with a forte (f) dynamic and a measure marked with a piano (p) dynamic. The tenth staff is marked with a forte (f) dynamic and a measure marked with a piano (p) dynamic.

Maestoso in C

Nº 12.

44

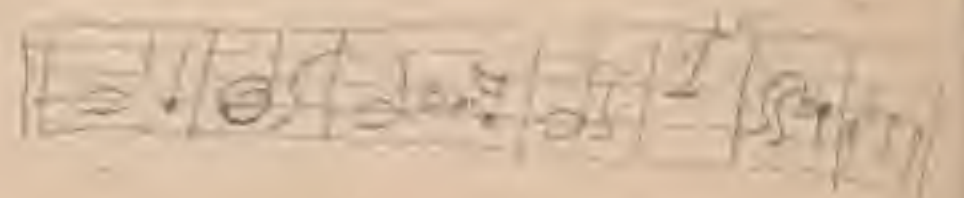
Moderato

poco più mosso

più mosso

più mosso 6

Nº 10, 11, tacet.



(Mus. Q 3245)

TROMBA 1^a

N^o 1. 2. tacet.

N^o 3. Recit 16 Andante Vivace in D.

N^o 4. tacet

N^o 5. Maestoso moderato in C. 1

TROMBA 1^a

N^o 7 Recit Andante Adagio non troppo Recit Adagio Largo 11
 31 13 17 *attacca*

N^o 8 Recit 4 Adagio 3 1 Adagio maestoso
 in C 4 Morgenröthe der Auf-er-standung *f f*

16 27 *f f* *attacca*

N^o 9 Vive con fuoco 1 1 48 1

1 21 *f*

28 1 1 14

N^o 12. Maestoso in C 2 *f*

3 3 *f*

Moderato 8

44 *f*

2 poco più mosso *ff*

più mosso *f*

3 2 1 *sf*

più mosso

TROMBA 2^{da}

Nº 1. 2. tacet.

Christi Grablegung von S. Neukomm.

1

Nº 3. *Recit 16 Andante Vivace in D*

Nº 5. *Maestoso moderato assai*

Nº 4. tacet.

Nº 6. tacet

TROMBA 2^{da}

Recit Andante Adagio non troppo Recit Adagio Largo 11

N^o 7. 31 13 17 *allarg.*

Recit 4 Adagio 1 Adagio maestoso

N^o 8. in C 4 3 Morgengröße der Auferstehung *f f*

16 27 *attacca*

Vivace con fuoco *f* 1 1 48 *f* 1

N^o 9. 1 21 *f* 28 1 1 14

N^o 10. II. tacet.

Maestoso in C 2

N^o 12. *f* 3 3 *f* 8

Moderato 44 *f* 1 *f*

2 poco più mosso 1 1 *f*

ff più mosso 1

3 più mosso 2 *f* 1

ff

Christi Grablegung von S. Neukam.

1

Nº 4.tacet

Cello

— 344 —

TROMBONE ALTO

Finale Andante
Recit

Nº 7. 31 13 *p* 1 Recit

Viol I. *Largo* *p*

Sop. *seine duple* *ff* *Viol I.* *attacca*

Recit 3 Adagio Rec Adagio maestoso

Nº 8. 4 6 51 *f*

Vivace con fuoco

Nº 9. 47 *ff*

7 1 2 2 4

21

1 14

f Nº 10. 11. tacet.

Maestoso

Nº 12. 1 *f* 4 *f*

Moderato

59

6 2 *f* *f* *f*

7 *f* più mosso

11

Christi Grablegung von S. Neukomm.

1

Edin.
Lond.
Hob.

TROMBONE TENORE

Finale Andante
Nº 7. *Recit.* 31 *Adagio non troppo* 13 *Adagio* *Recit 6* *Viol.*
Sop. sine dumpfe *ff* *Viol* *Largo* *p*

Nº 8. *Recit* 3 *Adagio* *Rec* 4 6 *Adagio maestoso* 51 *Obue* 52 *allacea*
Vivace con fuoco 47 *f*

Nº 9. 7 1 2 2 4
 21
 14

Nº 12. *Maestoso* 1 *f* 4 *f* 14
Nº 10. 11. tacet

Nº 10. 13 6 2 *più mosso* 44
più mosso *sf* *sf* *sf*
più mosso 11

Nº 11. *Moderato* 44

TROMBONE BASSO

Christi Grablegung von S. Neukomm.

Nº 1. 2. tacet.

Nº 3. *Recit* *Vivace*

28 4 f 2 32 6 ff 3 3 9 ff 4

Nº 5. *Maestoso moderato assai*

13 f 4 f 16 4 ff 2 2

Nº 6. *Andante* *Recit* *Adagio non troppo* *Vivace*

3 3 15 und also erscholl die Po... same des Seraphs 9 20 1 8 1 9 pp 1 pp 1 50 pp 2

TROMBONE BASSO

No 7. *Finale Andante* *Adagio non troppo* *Adagio* 6
 31 10 Viol. *p*
 Viol. *seine duple* *ff* 4 Viol. *Largo* *p*
 Sop. *attacca*
 No 8. *Recit* 3 *Adagio Recit* 4 6 51 *f*
 No 9. *f* 40 7 1 2
 2 4 18
 1 14
 No 10. *tacet*
 No 12. *Maestoso* 1 *f* 1
f
Moderato 44
 2 3 4 5 6 7 8
 6 2 7 6 6 6 6
f *f* *f*
piu mosso 11
 Fine

TIMPANI
Nº 1 2 tacet.

Christi Grablegung von S. Neukomm.

1

Nº 3. *Recit* *Andante* *Vivace in D. A.*

16 12 10 *f*

ff *ff* *ff*

3 3 3 5

32 *f*

10 *f* 1

p *tr* *f* *ff* 1

2 *ff*

Nº 4 tacet.

Nº 5. *Maestoso moderato assai in C. G.*

13 *f* *tr* *tr*

19 *f* *tr* *piu mosso*

14 *pp* *f* *f* *f*

f *f* *tr* *ff*

ff Nº 6 tacet

TIMPANI

Nº 7. *Finale Andante* *Adagio nontropo* *Adagio Rec.* *Viol.* *Largo in C.G.*
 31 13 15 16 17 pp

Nº 8. *Recit* 3 *Adagio* *Recit* *Adagio* *Adagio maestoso in C.G.*
 4 1 5 16 29 f attacca

Nº 9. *Vivace con fuoco in C.G.*
 f 47 f

Nº 10. *ff* 20 f 27 f 14

Nº 12. *Maestoso in C.G.* 2 f

6 2 f f

Moderato 44 1 2 4

4 5 6 7 8 9 2 *poco più mosso* ff 1

5 *più mosso* ff 1 1 2

3 4 5 1 1 *più mosso* f

f ff

(Mus. Q. 3245)